

# VARIETY

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## TRICKERY AGAINST LACKAYE

### SHUBERTS FORCE FARBERS TO LEAVE GARDEN SHOW

**Playing Material Cut to Minimum Following Constance Farber's Stand for Wilton Lackaye—Sisters Held to Contract.**

The Farber sisters, Constance and Irene, are not in the new Winter Garden show of the Shuberts, named "Cinderella of Broadway."

The status of the Farbers with the Shuberts has been the subject of much discussion among the two parties to the Actors' Equity election that winds up today. The name of Farber was mentioned in the debate last Sunday between Lackaye and Emerson. It had previously been mentioned through the Emerson faction having attempted to secure Constance to withdraw from the Lackaye ticket upon the promise that through doing so, she would be placed upon the A. E. A.'s advisory board. While many denials were made by the Emerson people in connection with their actions concerning the Farbers, the facts seem beyond denial, on Variety's information.

The Farbers withdrew from the Winter Garden show upon J. J. Shubert informing Constance their roles in the production would contain no more than the girls then rehearsing. At the time their portion had been cut to a minimum. The sisters thereupon decided to walk out of the show, with the matter of their contract with the Shuberts left open.

#### Advised of Contract.

Wednesday (June 2) the Farber girls received a registered letter from the Shuberts advising them they had failed to live up to the conditions of their contract with them. Before leaving the Garden rehearsal, J. J. Shubert informed Constance that if the Farbers did not play for the Shuberts they would not be permitted to appear for any other management over here.

Several plans had been proposed for the Farbers if leaving the Shuberts. One was to return to Louisville, they to head a production act.

It seemed Wednesday the Farbers were content to appear under the Shubert management if assigned to another show other than the Gardens and given proper opportunity.

The feeling between the Farbers and J. J. Shubert appeared to start after the theatrical papers had recounted what Constance Farber had to say at the open meeting of the A. E. A. May 17 last. Following the publication of the account of that meeting J. J. Shubert asked Constance what she had mixed up with the Actors' Equity for. Immediately after-

wards their material in the show commenced to lessen.

The Farbers' contract with the Shuberts expires at the end of next season. It calls for the Shuberts to play the girls 25 weeks within the year.

### DENNISSON PLAYERS PLAYING IN CHINA

**Open an Engagement of Eight Weeks in Hong Kong.**

Hong Kong, China, May 17. The Dennison Players, who are touring the world in English repertoire and who have been in the Orient since last summer, opened here for an engagement of eight weeks. Special interest lies in the tour because of the big business not alone from English speaking persons but the percentage of Celestials in the audience, who regard the type of bed-room farces given with almost as much relish.

The company is offering modern pieces including such plays as "Up in Mabel's Room," "Parlor Bedroom and Bath" and "Civilian Clothes."

The troupe played nine weeks in Shanghai before the local engagement. Business there was excellent and receipts here are equally big. The Dennison Players will remain in Hong Kong for eight weeks. The next stand is Singapore.

Warda Howard the leading woman, was forced out through illness in Shanghai and was ill for five weeks. She has rejoined.

### BOOK FOUR NEW SHOWS.

**Preliminary Showings at the Brooklyn Crescent.**

In line with their policy of booking new productions into the Crescent, Brooklyn, for a preliminary showing before their metropolitan openings, the Shuberts will play four new shows there this month.

### BARRYMORE IN "RICHARD."

John Barrymore will resume his engagement in "Richard III" in the fall.

Barrymore has now been out of Muddons and is residing in a suburban home.

### DOUBLE VOTING SCHEME

**Emerson Faction's Postponement of Equity Election to June 4 Disfranchises Thousands of Voters—English Element Against Lackaye—Religious and Racial Issues Injected in Campaign.**

### CONSULT LAWYERS

The annual meeting and election of officers of the Actors' Equity Association takes place today, Friday, June 4, in the ballroom of the Hotel Astor, New York. The meeting is called for 3 p. m. After the routine business has been disposed of voting for the respective candidates will begin. The independent ticket is Wilton Lackaye for president, Herton Churchill, vice-president, Edwin Jordan, corresponding secretary, and Richard Purdy, treasurer. The regular ticket is John Emerson for president, Ethel Barrymore, vice-president; Grant Stewart, recording secretary, and Richard Purdy, treasurer.

It is estimated that 2,500 votes already have been sent in by mail. An attendance of about 2,000 qualified voters is expected at the meeting today. The total vote is estimated not to exceed 4,500. The Equity has a membership of over 2,000, but through a political trick claimed by Lackaye to have been put through to lessen his vote only members who have paid their dues to Nov. 1, 1919, will have their votes counted.

The regular date of the annual meeting, according to the provisions of the Equity constitution, should have been May 31. A special meeting was called May 17, however, and a resolution passed through by the Emerson faction, changing the date of the meeting to June 4 (today). It was claimed the May 31 meeting would have been impracticable, as it was Decoration Day, and the theatres held special matinees. This condition the Emersonites claimed would have prevented a full attendance through so many of the members being engaged.

Lackaye sought to have included in the changed election date plan a provision whereby those members who were paid to May 31 would be allowed to vote. The Emerson stream roller defeated this plan at the May 17 meeting and as a result Lackaye claims at least 4,000 Equity members will be disfranchised. According to eminent legal opinion secured by Lackaye, this disfranchisement of the 4,000 who have not paid up to Nov. 1 is clearly illegal. The 4,000 is the "road" (Continued on Page 10.)

### A. E. A.'S "CLOSED SHOP" ORDER CAUSES ONE-NIGHTERS' ACTION

**New Association Affiliates With United Mgrs. Assn.—Gus Hill Elected President—To Be Conducted Along Lines of P. M. A.**

### MANUEL NEVER GAVE PEARLS TO GABY

**Sister Denies Story of Alleged Gift of King.**

Syracuse, June 2.

The late Gaby Desly never wrote a diary, former King Manuel, of Portugal, never gave her that famous string of pearls and the petite dancer and singer was not so poor in the beginning of her career that she had to take to the theatre to support her family as has been published.

These statements were given to a Variety man today by Mrs. Fernan Conill, sister of Gaby, who died last spring in Paris, after three months' illness. "The King of Portugal was so poor that he could not buy a genuine pearl to say nothing of a long string," said Mrs. Conill.

"My sister purchased the string with her own money as she was very fond of good jewel and they also represented to her a good investment. Gaby was exceedingly thrifty. She was a hard worker and this undermined her strength so that when pleurisy and influenza attacked her last winter she could not rally. She did not suffer torments as reported."

Mrs. Conill says that it is expected that the late Gaby Desly's estate outside of the jewels will net about \$200,000. "My sister never had time to write a diary," Mrs. Conill stressed she hardly had time to write necessary letters.

### WOODS WANTS STAGE "STAMBOUL" RIGHTS

A. H. Woods is negotiating for the legitimate stage rights to "The Virgin Stamboul," a current film feature written by H. H. Van Loan. This production has never been taken before, the nearest to it being the musicalized version of Otto Harbach's "George Washington, Jr.," used by Marguerite Clarke and later transformed into "The Little Whopper."

At a meeting held in the office of the United Managers' Protective Association Wednesday afternoon a new organization was formed called the Touring Managers' Association.

The membership will be limited to managers who operate one-night stand companies and managers producing attractions for the popular-priced houses, usually known as \$1 top shows.

The Touring Managers will be conducted along the lines of the P. M. A. An arrangement was effected whereby the T. M. A. becomes affiliated with the U. M. P. A. The Actors' Equity's recent announcement that a "closed shop" would be instituted August 1, for all shows not operated or produced by members of the P. M. A. is understood to be one of the chief reasons for the formation of the Touring Managers.

An effort will be made, it is said, to form relations between the Touring Managers and the Equity such as now exists between the A. E. A. and the P. M. A. It is pointed out by the sponsors of the Touring Managers, which includes Gus Hill, John C. Leffer, vice-president, and 12 or 13 other one-night stand producers, that the Equity's chief complaint heretofore with respect to the one-night managers was that there was no responsible organization in the field with which it could do business. The U. M. P. A. affiliation, it is claimed, will give the Touring Managers a status and prestige that will lead to a contract arrangement covering the one-nighters with the Equity.

The following officers were elected to serve for one year: Gus Hill, president; John Leffer, vice-president; H. Clay Lambert, secretary, and John J. Coleman, treasurer. The board of governors elected were: Robert Cantwell, O. E. River, Arthur C. Austin, George M. Gatta, Charles O. Tonnies and George Grotti. Ligon Johnson was appointed as general counsel. The next meeting of the Touring Managers' Association will be June 24. The charter membership includes 29 managers.

### THEA BARA, AUTHOR.

Other than that Theda Bara has written a play which A. H. Woods will produce, nothing can be learned as to its nature, its length or whether the eminent "vamp" will star in it. The parties concerned are silent on these points.

## MARIE LLOYD'S HUSBAND CONVICTED OF ASSAULT

Star Asks Her Name Be Kept  
Out of Case.

London, June 2.

Bernard Dillon, husband of Marie Lloyd, was bound over to keep the peace at his trial for assaulting the father of his wife.

At the opening of the trial an attorney representing Miss Lloyd stated she had not been a witness to the assault and did not want her name to appear in connection with the case.

One of the witnesses said the father had been the aggressor, striking Dillon in the face.

In giving judgment against Dillon, the magistrate said it was a discreditable family quarrel.

The John Wood assault case has been hanging fire in London for some time. Wood is the father of the theatrical Lloyd family in England and over 70 years of age. He was reported to have been brutally assaulted by Dillon. All of the Lloyds stand by their father, excepting Marie, who inserted advertisements discrediting her relatives and upholding her husband.

## THEATRES AFFECTED.

Recent French Strike Harmful to Show Business.

Paris, June 2.

The continued strike throughout France, after the May day labor celebration, had a bad effect on the local theatrical receipts.

This was due to a great extent to the absence of public conveyances on the streets after nightfall, though the subways were running almost normally.

The taxicab drivers were on strike for over a week. Business is reported at a number of houses as having been low, even the pictures feeling the pinch.

## PENNY-THROWING LONDON NUISANCE

Music Hall Manager Offers  
Reward for Arrest.

London, June 2.

England is undergoing an outbreak of the penny-throwing nuisance. One music hall manager has offered a reward of \$25 for the arrest and conviction of anyone giving information leading to the conviction of persons found guilty of tossing coppers upon his stage.

The managers declare that, in addition to the charge of disorderly conduct, he will compel the artist on annoyed to bring charges for attempted assault.

## NEW "RUSSIAN" BALLET.

Produced by Serge de Diaghilew in  
Paris.

Paris, June 2.

"Pulcinella," one-act ballet with song, music by Igor Stravinsky (Russian), adapted from Pergolesi (French), scenery and costumes by Picasso (Spanish), dances arranged by Leonide Massine (who plays the title role), was produced at the Opera last week by the troupe of Serge de Diaghilew.

It is a sort of Italian "Petrushka," the act being laid in Naples, and will please the art snobs.

The great success of the new work is the appearance of Mme. Thamar Karsavina, who is now back in the Russian ballets and attracting big audiences.

## "STRANGE ADVENTURES."

Causes Parisians No Thrill.

Paris, June 2.

At the Theatre Sarah Bernhardt, May 28, there was presented a piece by Pierre Chouin, entitled "Strange Adventures of Martin Piquet" or "The Extraordinary Adventure of Martin Piquet."

It is a sentimental comedy in four acts and was poorly received.

Debutant created the leading role, supported by Fardelle, Chameroy, Worms, Montesquieu, Jeanne Pauze, Marquise Valmont.

## ALHAMBRA CLOSING.

Paris, June 2.

The Alhambra, owned by the Variety Theatre, controlling Co., will shortly close, to open in August.

The new road last for the present seasonal program given last night comprises Daumont Show, groups of Van Damme, Jay Whilden, Jane Chabert, the Hines Henden and Lorraine, Schuster and Delys, Conway and Leland, Bernheim Brothers, Verville and a return visit of De France, who has been in Belgium since he did a month at the Alhambra in April.

## RECORD TAX RECEIPTS.

Paris, June 2.

The proceeds of the war tax on amusements in France reach during the first four months of this year 104,000,000 francs, being four million and a half francs more than the French Treasury had estimated in the budget.

## CECIL CLAY DIES.

London, June 2.

Cecil Clay, author of "A Pantomime Rehearsal," is dead. The late Weeden Greenough made his debut in this play.

## HICKS' FAREWELL TOUR.

London, June 2.

Reynour Hicks is about to play a farewell provincial tour.

## FRENCH ARREST GERMAN TENOR

Military Objects to Verses  
Added to Song.

to Song.

Frankfort-on-Main, May 30.

Because two extra verses were added to a song in the operetta "Beggars and Students" at the local opera house, the tenor, Alois Reuss, who sang the couplet during the French occupation, was arrested and sentenced by the military authorities to eight days' imprisonment.

General Degoutte, commanding the French army here, was in a box at the performance and noticed unusual applause. Reuss was asked to meet Degoutte in his box and after a pleasant chat the general asked for an explanation.

One verse reproved the inhabitants who watch the changing of the guard "accompanied to noisy music of an Algerian band." There was also a reference to a Frenchman meeting a German, offering his hand and saying "Je suis assés un Schieber." Reuss explained the latter alluded to the fact that there are also "schibbers" (illicit speculators) in France as well as in Germany.

Whereupon Degoutte said he had forbidden any reference whatever to France or Germany. The next day Reuss was arrested and the Mainz Opera was closed for two days.

## ACTRESS CLAIMS ILLEGAL ARREST

Mlle. Verlin Files Damages Action  
Against Two Men.

Paris, June 2.

Mlle. Valentine Verlin, of the Theatre des Varietes, brought an action for damages for illegal arrest against Hanstaux, the playwright, member of the French Academy, and L. Lepine, former chief of the Paris police. It appears Gabriel and Valentine pursued a period of friendship until 1911, when domestic relations were broken off, and the author then feared a scandal.

On Feb. 29, 1912, when Denys Cochin was received into the Academy and Hanstaux tried to read a speech, Lepine had Mlle. Verlin arrested at her home, at the instigation of the playwright, to avoid the possibility of any trouble on her part. For this arbitrary action she claimed 1 franc damages and 200 insertions of the judgment in the local press. The case has been systematically delayed and came before the courts on May 12, 1920, over eight years after. The judgment was again deferred.

## LONDON FIRM BUYS TWO THEATRES

Grossmith & Laurillard Get  
the Gaiety and Adelphi.

London, June 2.

Grossmith & Laurillard have made an offer to buy the Gaiety and Adelphi theatres. Last January they bought the Apollo for \$700,000 and last November they secured the freehold of the Winter Garden for \$600,000. They also hold the remainder of the late Sir Herbert Tree's long lease of His Majesty's and a lease of the Shaftesbury.

Grossmith & Laurillard's offer for the Gaiety and Adelphi has been accepted.

ERROL  
LEON

STILL IN VAUDEVILLE  
Drama, N. S. CENTRAL

## LONDON'S SLUMP.

Three American Shows Closing as  
Business Drops Down.

London, June 2.

The theatrical slump is here. "The Little Whopper" Snubbed at the Shaftesbury June 3; "Within the Law" will finish shortly at the Kingsway; "The Bird of Paradise" ends its run at the Lyric June 5.

## ASCHE-EVETT SPLIT; CAUSE IS A PUZZLE

Some in Know Hope to Bring  
Them Together.

London, June 2.

These theatrical folk here who know of the split between Oscar Asche and Robert Evett, following their close friendship, have been puzzled as to the cause. Those few who do know have been hoping the men will patch up their differences.

The estrangement dates from the dress rehearsal of "The Southern Maid." On that evening Evett put on considerable swank before the stockholders present, giving the impression Asche was in some fault, when, as a matter of fact, Asche staged the production as a personal favor. There were words, and Asche left the theatre in an angry frame of mind, which was not eased when the programs on the evening night displayed Asche's name as the director in small type and Evett's name in large type.

Evett is known in New York, having been here with several English shows. He became managing director of Italy's London. When the George Edwards estate was bought out by the Beechman people Evett was retained. Asche directed "The Maid of the Mountains" through his friendship for Evett, that attraction having run four years. "The Southern Maid" was tried out two years ago, but was laid away. It opened about six weeks ago in London.

## "YELLOW COCKADE" MELO.

New Scala Play Sentimental and  
Sensational—May Last Month.

London, June 2.

"The Yellow Cockade" produced at the Scala May 27, is a sentimental melodrama of the George H. period.

The heroine is disguised as a boy held highwayman, using trap doors, etc., to make sensational escapes. There are two acts of melodrama. In the third act the story becomes so thin all interest is lost in it. The piece may run a month.

## COPEAU'S SUCCESS.

New Show at Vieux Colombier.

Paris, June 2.

The new show of Jacques Copeau at the Theatre du Vieux Colombier, May 27, is a five-act tragedy, "Comedians in Veil" by Jean Racine. It made good.

## PAVILION PICTURES.

Cochran's Circus House for Films.

London, June 2.

Charles Cochran's Pavilion in Piccadilly Circus will play pictures.

## ETHEL LEVEY IN "ON JULIE."

London, June 2.

Ernest Leach will produce a new musical comedy, "On Julie" at the Shaftesbury with George Graves and Ethel Levey.

This is Miss Levey's first appearance here in musical comedy.

Last week M. R. Parnham in New York called Miss Levey an offer to appear in "Broadway Boulevard," about to be produced for the summer on Broadway. Parnham's offer is reported to have been \$150 weekly for the run of the piece.

## DUE AT MARGNY.

Paris, June 2.

Albert Decourville, representative has arrived in Paris and is preparing to produce a revue at the Margny in June.

## CLOSE ALHAMBRA.

Paris, June 2.

The Alhambra is closing June 6 for a reconstruction of its stage.

## SELL GABY JEWELS FOR FRENCH POOR

Folks to Carry Out Dancer's  
Death-Bed Wish.

Syracuse, N. Y., June 2.

The famous jewels of Gaby Deslys, including the rope of pearls, dozens of rings set with diamonds, rubies and other precious stones, countless pendants and bracelets and other articles of personal adornment, will be sold in Marcellus, France, and the proceeds will be devoted to carrying out the death-bed wish of the famous actress to lighten poverty in her native city.

Announcement to this effect was made here to-day by Mme. Anna Calvo and Mme. Fernon Conill, mother and sister respectively of the dancer. Fernon Conill husband of Gaby's sister, is employed as an engineer on a construction contract near Syracuse.

Instructions for the sale of the jewels have already been sent to the executors of the dancer's estate, and the sale will take place at an early date. It is expected to net millions of francs.

Previous reports had showed that Mrs. Conill was given the option of having the life use of the jewels left by her sister, just as she has been given the life use of the remainder of the fortune which totalled nearly \$1,000,000 francs.

While accepting the income from the other properties, Mrs. Conill has decided to assist in carrying out her sister's wishes without delay through the sale of the gems. At her own death, the Gaby really holdings and other personal property will be sold and the proceeds then used by the Marcellus city government for the benefit of the poor.

The late dancer's family anticipated making their permanent residence in Syracuse, according to M. Conill.

## WITHDRAW "ESCLAVES" FROM PARIS DES ARTS

Lenormand Comedy Premiere  
Is Fairly Received.

Paris, June 2.

"Les Esclaves," by Desnoes, was withdrawn from the Theatre des Arts this week, and Desnoes, on behalf of the co-operative of playwrights, presented May 23.

"Les Esclaves," by H. R. Lenormand, was recently created by Piffertoff at the Theatre in Geneva, Switzerland, awaiting some other work of a number of the co-operative.

The comedy of Lenormand was fairly received at the premiere, which, however, is not a criterion, and is well played by the troupe of the Theatre Piffertoff, comprising Mmes. Kailf and Lucille Piffertoff, with Georges Piffertoff in the lead, and some local players, Charles Duffin, Carpentier and Arval.

The plot tells the story of an impecunious author and actress who are living together. The actress sells herself to another man to support the author, who finally strangles the actress.

## GOOD STORY RUINED IN "YELLOW ROOM"

Full of Improbabilities and  
No Thrills.

London, June 2.

"The Mystery of the Yellow Room" produced at the St. James May 28, shows chiefly how poor a play can be made from a good story. It is full of improbabilities, the "great mystery" leaving the audience untroubled.

Franklyn Dyer is excellent as a detective journalist with many quick changes, but the talent of Myra Thomsen is wasted.

The play had the usual good first night reception.

## PAVLOWA MOVING.

London, June 2.

Pavlova will move her company from the Ivory Lane to Prince's at the end of the run there of "Pretty Peggy."

CHARLES  
WITHERS

STILL PLAYING IN

"WHIRLIGIG"

PALACE THEATRE

LONDON, ENG.



## COHAN'S GRAND HOLDS C. & H. PARTNERSHIP

New Lease at Heavy Advance and Rebuilding Fixed.

Chicago, June 2.

Cohan & Harris (still as a firm) renewed the lease on Cohan's Grand opera house here for 23 years beginning June 1, at an increased rental which, with provisions shifting taxes and other expenses on the lessee, runs the "net" up about 50 per cent. On top of this the historic house will be gutted and a new auditorium will be built at a cost of \$250,000, to start as soon as the run of "Lightnin'" which opens Labor Day, is over.

The new plans call for 1,000 seats and no gallery.

The Grand opera house is over 30 years old and belongs to the estate of the late Harry Hamlin, whose widow married H. B. Warner, the picture star. She later was killed in a wreck, leaving Warner the principal owner of the property.

There was some under cover activity in the lease lately, but whether this was with the consent of the Hamlin interests is not known. An aggressive real estate juggler is known to have offered the house to A. H. Woods at the expiration of the C. & H. lease, but Woods turned it down without consideration when he learned that Cohan & Harris wanted to hold it. Under this management the G. O. H. has been enormously successful.

Harry Hidingis is and will continue to be the representative in charge.

## BABE RUTH, HOME RUN DEMON, TO BE STARRED ON SCREEN

Robertson-Cole Offers Baseball Wonder a Proposition—Must Beat Last Season's Record of 29 Home Runs—Conditional Qualification Looks Like Cinch for Swatter.

George "Babe" Ruth, the Colossus of Swat now shattering all home run records daily at the Polo League Parks, will be seen on the screen this winter if plans of Robertson-Cole meet with the hitter's approval.

Ruth is now receiving a salary of \$10,000 a year from the New York American League Club and will yield it a handsome profit over and above his record purchase price of \$125,000, before the season ends.

Babe has made 15 home runs to date and, accidents barred, ought to shatter his own record of 29 made last season as a member of the Boston Red Sox. Up to June 1 last year Ruth had made only three homers, so he is off to a flying start and has an excellent chance to run his string up to 40.

The picture people have made Ruth an offer which is conditional on his exceeding his home run record of last season. The figures haven't been announced but it is safe to assume that Ruth will earn more his first season as a Yankee than any ball player ever before in the history of the game.

Several baseball stars have jumped into vaudeville for brief appearances at the close of the season, but no one individual ever made such a racket in the public prints and utilized as much space in the dailies as the marvelous marer of the Yanks. He is being besieged with offers both from the speaking and the silent stages and it is a sure thing that by the end of this season, Ruth will have received such world wide publicity through the medium of the metropolitan dailies, that his name will overshadow any athletic personage including the ping and all other branches of athletics.

Today he stands alone as the greatest drawing card that baseball ever developed.

### WESTPHAL LEAVES GARAGE

According to announcement sent out by the Sophie Tucker Garage at Baldwin, L. I., Frank Westphal, Miss Tucker's husband, is leaving the garage, with Phillip Abner succeeding him as manager.

# COLUMBIA MUST PAY ROYALTY ON CANADIAN RECORD SALES

S. Ricordi & Co., Music Publishers, Win Important Decision—"Dear Old Pal of Mine" Suit Sets Precedent—Graphophone Company Will Have to Pay Thousands of Dollars Should Similar Suits Be Instituted.

In the case of G. Ricordi & Co. against Columbia Graphophone Co., a decision was handed down Wednesday morning by Thomas Felder, master, appointed by U. S. Circuit Judge Martin Manton to take the accounts of all records sold by the Columbia Co. of "Dear Old Pal of Mine," that the Columbia Co. must pay royalties on all records of the song manufactured in Canada and stamped from copper stampers produced in the United States.

It appeared in the case the song was recorded in the Columbia's recording laboratory in New York

city; that was masters of the song were made here and copper stampers thereof reproduced here, then shipped to the defendant's laboratory in Toronto, where the commercial records were made. The Columbia claimed that as these commercial records were not manufactured here, it was not liable for the two cents royalty upon each such record.

Mr. Felder said that since eight out of the nine steps to be taken in producing commercial records have been taken here, it must follow that the records were substantially man-

ufactured here and subject to the royalty.

Nathan Burkan was the attorney for the plaintiff and Emory H. Buckner, of Senator Root's firm, for the defendant.

Thousands of dollars in royalties will have to be paid by the Columbia Co. on records so produced in Canada. They and other mechanical record manufacturers will have to account for Canadian sales since 1905.

The decision is a most important one and directly affects the entire music publishing industry.

### THIRD TITLE CHANGE

Boston, June 2.

The title of Lou Tellegen's new show has again been changed, the piece coming here at the Colonial as "Under the Dough." This the third title used since the show opened. It first being called "The Blue Devil" and later "Speak of the Devil."

Augustus Thomas wrote the play.

## GALLANDO CONVICTED OF 3D DEGREE ASSAULT

Judge Says Girl's Grandmother Should Be Tried.

John Gallando, professionally known as "Gallando," the clay modeler, following a trial lasting five days in the County Court, Brooklyn, before a jury and County Judge Reuben L. Haskell, was convicted of assault in the third degree. Gallando was scheduled to be sentenced Thursday. The limit of the penalty, according to his counsel, Samuel Liebowitz, is imprisonment on Blackwell's Island for a period not exceeding six months.

Gallando's conviction grew out of a charge made by his daughter Minnie that he had treated her cruelly. According to Minnie Gallando's testimony, Gallando had thrown a stick containing a nail at her and at various times inflicted similar cruelties. During the final day of the trial Gallando collapsed in the court room.

Expert testimony was introduced by both sides, several physicians testifying Minnie Gallando was covered with scars.

Other testimony was introduced to show Minnie Gallando was of a hysterical nature. Judge Haskell stated in open court that Minnie Gallando's step-grandmother should be extradited from England and brought back to America to stand trial, in view of testimony given at the trial charging the step-grandmother with having tortured Miss Gallando.

The jury seemed to be of the opinion Gallando was guilty of negligence rather than actual assault and instead of bringing in a verdict of assault in the first degree as charged, found the defendant guilty of assault in the third degree.

## P. M. A. SHOULD BE BOOKING FACTORS

"No Reason for Dictation," Says One Producer.

"The Producing Managers' Association should be the real factor in the booking of theatres throughout the country," said a producer this week.

"The producer is the real depot in supply for legitimate theatres and there is no reason why the several booking offices should dictate as is now the case," he added.

This official voiced the sentiments of other members of the P. M. A. regarding the angle which the producer views the problem of booking attractions, with the season just ending an example of fairs.

Chances of favoritism in bookings and the added imposts in the way of less advantageous terms have caused many producers considered strong on their own to tackle the matter.

## CENTURY ROOF TO OPEN IN 2 WEEKS

First Show "Revue" and Late One "Rounders."

With a cast of 35 principals and a circus of 100 the Century roof will open in two weeks under Shubert management with two evening revues, the first starting at 8:30 and the second at midnight.

The roof will be called the Century Promenade. The first show will be named the "Century Revue" and the late show titled "Midnight Rounders." The roof has been converted into a regular theatre, with an orchestra pit but without regular seats. Dining tables fill the space formerly used as a dance floor.

The arrangement is a sort of terrace, the stage being highest. The second level is the house proper and the third for dancing and dining. The latter feature calls for tables to be arranged on the promenade, which is in the open air and is next to the coping around three sides of the roof. The dining feature is one of the most important. Supper will be served, starting at 6:30 night, with no admission charge for that portion of the roof. The management figures that the closing of road houses or with such resorts made less popular through prohibition, roof entertainment and dining in the city will get a bigger play than in other seasons.

The long cast has Jordon Brown, Georgia Price, Lew Hearn, Leo Beers, Phil Baker, Hal Dixon, Harry Kelly, Jane Green and Jimmy Hyler, Purcell Brothers (English dancing team), Milla, Harry Hines, Edwin George, Cleveland Brunner, Milla, Madelon, Al Sexton, John Hyam, Ted Quatern, Raula Quisen, Vivian Oakland, Ted Lorraine, Walter Wolf, Meehan's Dogs, Gladys Walter, Harry Fender, May Thompson, White and Clayton, O'Hanlon and Zamboni, Muriel de Forrest, Ivan Quartet.

Some of the players are in the new Winter Garden show. Others are under contract with the Shuberts for the next "Gaieties" and other productions. About half the list was secured through Davidow & LeMaire.

Jack Mason, recently returned from a second trip abroad, is in charge of staging the numbers.

## NEWEST VAUDEVILLE CIRCUIT TO BOOK PICTURE HOUSES

Ray Leason, Former Gus Sun Executive, at Head of New Combination—Will Not Conflict With Existing Big or Small Time Circuits—Aimed at Combination Houses.

## DIPPEL'S NOVELTY FLOPS AND CLOSSES

Opera and Movies at \$1 Cost \$14,000; No Go.

Chicago, June 2.

Andreas Dippel's elaborate attempt at a combination of opera and pictures closed at the Auditorium, Saturday night, a dismal failure. Despite very favorable press notices and the lure of opera at \$1 top, customers could not be attracted in sufficient numbers to cover the enormous cost of running the show. The first week's business proved too disastrous to merit further support of the idea.

As a result of the Dippel failure the Auditorium will be dark for the summer with the exception of a few days when the Elks and a couple of political conventions will be held there.

Dippel lost \$1,000 on the week. He had been manager's financial.

It is said that \$10,000 of the \$14,000 subscribed by opera fans was even collected.

There is some talk of holding the company together and attempting the scheme again next week at 10 prices, but the chances scarcely favor it.

The incorporation of the new National Vaudeville Circuit, Inc., sponsored by Ray H. Leason, former general booking manager of the Gus Sun Circuit, does not intend to compete with the Keith, Loew, or any other established circuits, but will take up a new angle of vaudeville booking which the other circuits do not touch. It is aimed at the picture theatres which play a limited number of vaudeville acts in addition each week to secure a draw.

There are a number of houses which play a road legit attraction for the first three days and run a feature film and a couple of vaudeville acts for the remainder of the week. It is to these houses that the National Vaudeville Circuit contemplates catering. Ray H. Leason and E. M. Harris, the general manager of the new corporation, have each returned from trips and estimate there are over 1,000 such theatres to be taken care of in this circuit and which are not represented in the booking offices of the regular vaudeville circuits and other agencies. Actual bookings will begin Aug. 2.

The incorporators proper are Mr. Leason, Mark Harris, Frank H. Goldsmith, of F. E. & H. J. Goldsmith, general counsel for the corporation; William, Reardon and John Farnes. Mr. Leason will look after the booking and Mr. Harris, an general manager will be on the road a good deal. Mr. Reardon is a financial man, and Farnes is a lawyer.

## WEEK'S SIX BEST SELLERS

### VICTOR RECORDS

- "Oh! By Jingo."
- "Profiteering Blues."
- "Oh How I Laugh."
- "My Sahara Rose."
- "Ching-a-Ling's Jazz Basser."
- "Irene."
- "Rose of Washington Square."
- "You Ain't Heard Nothing Yet."
- "La Veda."
- "Desert Dreams."
- "Mother's Hands."
- "When the Harvest Moon is Shining."

### 30c. MUSIC

- "I'll See You in C-U-B-A."
- "That Naughty Waikiki."
- "Venetian Moon."
- "On Miami Shores."
- "La Veda."
- "Hiawatha's Melody of Love."

### COLUMBIA RECORDS

- "Dardanella."
- "If You Could Care."
- "Abe Kabbille Monologues."
- "When My Baby Smiles at Me."
- "Rose of Washington Square."
- "That Wonderful Kid from Madrid."
- "I'll See You in C-U-B-A."
- "Lazy Mississippi."
- "Rose of Virginia."
- "Hold Me."
- "Dance With Me Again."

### 10c. MUSIC

- "Everybody's Buddy."
- "Men and the Goo."
- "I've Got the Profiteering Blues."
- "My Gal."
- "Stop It."
- "Slow and Easy."

It may be interesting to note the decided changes in popular vogue in the matter of the ten-cent numbers from week to week. Excepting for "Buddy," the best ten-cent seller the past two months, the others are so short lived it is often difficult to gauge their true value. The reason is obvious. The number may be appealing and hit the public's fancy for the nonce, but is not sustaining, for the simple reason there's no "punch" back of it to keep it so.

The publishers find it more lucrative to concentrate on the higher-priced songs and trust the ten-centers will sell themselves, if anything. In the trade argot they are obligingly put out for the syndicate stores as "counter sellers."

# VAUDEVILLE COMING CLAIMS MADE BY FRIENDS OF SHUBERTS

Jan. 1 Next Set as Probably Date for Start, but Later Date, if Any, Anticipated—Shuberts' New Theatres—Hammerstein Circuit Suggested.

Famous close to the Shuberts stated this week that the numerous rumors about the organization of a big time vaudeville circuit by the Shuberts were not "pipe yarns" but come pretty close to the mark. It was insisted a big time Shubert circuit was to come, but that the reports, though on the right track, were premature. Lee Shubert himself has claimed he will have big time by Jan. 1, mentioning the houses he intends playing.

It is understood one suggestion made to the Shuberts was to call the organization the Hammerstein Circuit, it being pointed out that the Hammerstein name meant something, not alone in New York, but on the road.

**Date Late, If It Comes.**

A theatrical man supposed to be in the know set the time for a supposed start of the Shubert vaudeville plan for Jan. 1 next but it is probable that the date will be much later than that, if it arrives. The biggest problem is the securing of the necessary theatres. The Shuberts have not 35 houses which could be used for vaudeville at this time; the number listed as sure if vaudeville is tried was mentioned as 18, but certain house changes will be necessary. It is recognized the combination houses cannot be converted without such changes. So far as Shubert houses in New York are concerned the 44th Street or Erie is available at any time.

Recently a number of showmen formerly identified with vaudeville booking have received communications from the Shuberts. That was the first intimation the establishment of a booking force for the framing of various bills had been started. Just how far negotiations between them (one formerly booked a western circuit) has gone isn't known, but all offers are said to be only tentative.

J. J. Shubert always has been interested in the possibilities of vaudeville and has often stated that that branch of theatricals was more simple than the producing end of the legitimate. Lee Shubert is now the dominating figure in the Shubert vaudeville scheme. The brothers and their associates figure that the legitimate limits theatre possibilities since the season extends at best for around 30 weeks whereas vaudeville is largely a 52-week proposition.

## OPEN ALL SUMMER.

First Time in Utah History—Orpheum in Line.

Malt Lake, June 2. For the first summer in the history of Malt Lake all vaudeville houses will remain open this year and will run continuous policy. The last and the most unexpected to adopt this course is the Orpheum, which announces it will play five acts with three a day policy and feature film at popular prices.

Patrons adopted continuous policy with fair success two weeks ago, playing three shows and repeating the feature film between performances. Loew's Casino is turning them away with its popular prices.

## IRVING YATES ARRIVES.

Irving Yates arrived in New York Saturday from Chicago to join Lew Cantor in vaudeville producing and booking. The alliance between Cantor and Yates was made before Cantor came West to join the growing list of Chicago agents on Broadway but Yates remained West to arrange for the launching of his agency with Lew Cantor, which operated on the W. V. M. A. floor.

Yates motored back with friends.

**Tuck Joins Loew in South.**

Atlanta, June 2. Samuel L. Tuck joined the Loew organization at Atlanta last week. It is stated that Tuck is to be attached to the managerial staff of Loew's Southern and Southwestern circuit.

## BUCKNER IN ATLANTA; TELLS HOW AND WHY

Brought Back From Coast Under Old Indictment.

Tombs Prison  
New York, May 30.  
Editor Variety:

Certainly being persecuted, not prosecuted. Was doing fine in San Francisco, got my start out there entirely on my own efforts and hard work. After getting offices started, a moving picture theatre at Napa, Cal., opened, etc., I was foolish enough to accept "bucker" money in order to branch out in the different branches of the theatrical business, producing acts, Buckner's Big Show at Instola-Orson Restaurant, which was a huge success. Branching out every way so organized a H. C. California Inc. was granted a permit overcoming the "blue sky" law to sell stock, which proves my enterprise must have been on a pretty sound footing. Same day permit was temporarily suspended, trouble started, was arrested, "money under false pretences" by secretary and treasurer of new corporation, troubled agitated by a deputy from the Commissioner of Incorporations, who I understand heard I was in trouble that before coming to the Coast.

Other charges were brought against me but was able to beat all charges at police court hearings. Wasn't found guilty of doing anything wrong. Trouble summed down to nothing. Have letter from District Attorney of San Francisco stating all charges were dismissed against me. However was brought back to New York on the same old Federal indictment which over 15 months ago I was already 20 days in the Tombs, 30 days Bellevue Hospital, 60 days Wards Island, discharged from Wards Island as not found to be insane, 20 days more in Bellevue Hospital, while an investigation of why I was released from Wards Island without Federal people being notified and to what my condition was when first in Bellevue. Finally, from Bellevue reports were taken before Federal Judge and pronounced of "unsound mind," released in the custody of my brother. There's a saying "when a man

goes wrong, east, send him west, wrong west, send him east," so I was furnished a ticket reading San Francisco without being consulted.

All this you would think would automatically squash the old indictment but it didn't. So after ten days since I have been in the Tombs, without money for a lawyer, I tried hard to get my liberty, seeing that they were forcing me to trial (misuse of the mails, charge for money I promoted during the time I ran Buckner's All-Girl Revues at Warner's, Parisian, Hotel De France and Arcadia, Brooklyn, had producing studios Little Palace theatre building, when my business was thrown into involuntary bankruptcy) I finally pleaded guilty and was sentenced to a year in Federal Penitentiary, Atlanta, less "good time" off. I will have to stay there nine months and 21 days.

Do you blame me for thinking I have gotten the worst of it all around, all over people who want to get "rich quick" on small investments and I was foolish enough to be the goat, didn't benefit any financially because all the money I got I invested in the theatrical business, a going one, was closed through being arrested. While operating in New York I employed nearly 100 people weekly for my reviews, in San Francisco furnished employment for nearly 60 people weekly, so everybody lost work, me getting into trouble.

I wonder if any of my friends will think of me or write me during my stay here. Am without a dollar, so wish someone would send me a little money to buy things prisoners are allowed to purchase there monthly. I will take "my medicine" but am about all in with all the trouble I have had. I bear no malice. I forgive anyone for anything they do to me before they start. I trust artists playing Atlanta will visit me at the Federal Penitentiary. Arthur Buckner.

## LIGHTS FORMAL OPENING.

Starts with Dance Saturday Night, Opened Last Sunday.

The formal opening of the Lights clubhouse at Freeport, L. I., will occur tomorrow (Saturday) night with a dance.

The clubhouse opened informally last Sunday.

## POP PRICES POPULAR.

Orpheum officials say that the new summer pop price vaudeville and film policy recently installed in their northwestern and other houses is meeting with success.

All the house managers report record attendance with no signs of any falling off of interest.

## Tangany with a Jazz Band.

When Eva Tangany opens at Keith's, Atlantic City, Saturday, she will have the jazz band with her formerly with the McDermott and Cox act.

The Ray Hodgson office booked Tangany.

# L.A.T.S.E. DELEGATES IN MONTREAL PROPOSE TO FIGHT A. F. OF LABOR

Will Resist Plan of Carpenter and Electrician Brotherhoods to Oust Them—Question Comes Up Next Week—Roadmen's Assn. to Make Appeal to I. A. Executives.

## SULLY VICTORIOUS IN RENTAL SUIT

Famous Players Agrees to Allow Barber to Remain.

Sully the Barber knows he is going to remain in the Putnam building until at least Oct. 1. He will pay pro rata at a rental of \$1,500 annually from May 1 for his rent there. This was agreed to between Sully and his landlord, Famous Players, following an adjournment last Friday of the discharges action pending against Sully since early in May. After Oct. 1 the rent is to increase to \$2,400.

Sully claimed he had agreed with the agent of the building for rent at \$1,500 annually after May 1, but the agent demanded \$2,400. Sully was prepared with his defense. It is said the Famous Players' attorneys concluded it would not be advisable to appear as representing a grasping landlord attempting to raise a tenant from \$600 a year (Sully's previous rent) to \$2,400. The same lawyers were also vexed through the constant delays in the proceedings and the frequent adjournments. Their first papers in the action were thrown out.

## Delegates Leave N. Y.

The Sully discharges had the attention of all tenants in the Putnam building. Those remaining over moving day had agreed to increase in rent running from 100 to 200 per cent. Sully's increase of 300 per cent. topped them all. Sully was the only one to resist the landlord's demands, and in a lone case by himself in Times Square of all the big rents charged for this year.

Sully was a bit disappointed when another adjournment was given Friday morning in the 54th Street Court before Judge Murray. Sully had remained up all of the night previous at his home, rehearsing his tale. He paced the floor, rocking the routine, until Mrs. Sully remonstrated. "Augustus" said Mrs. Sully (though Augustus is not Sully's name) what is the mat? Come to bed. The neighbors will think you're off your nut."

Sully admits he replied, "The neighbors don't have to think I'm off my nut. I am off my nut."

The Theatrical Roadmen's Association, a special organization composed of the crews of the travelling shows, is to make an appeal to the executive council of the I. A. T. S. E. in Montreal next week seeking to have the legislation which outlawed them repealed. The Roadmen's Association was voted out of existence at the Cleveland convention of the I. A. last week. The resolution adopted was that any I. A. T. S. E. member who retained membership in the Roadmen's Association was liable to expulsion from the I. A.

The organizers of the Roadmen's Association got wind of the move too late to make any move at the convention, although several arrived post haste from New York Thursday morning. They are now going to send a delegation to appear before the I. A. executives in Montreal.

The I. A. T. S. E. delegates to the American Federation of Labor convention in Montreal next week left New York Tuesday. Charles C. Shay, who is one of the delegates, did not accompany them, as his physician insisted he take a few days' rest. He is leaving the latter part of the week, however, to join the other delegates in Canada.

The I. A. delegates and the Executive Council of the Alliance will hold a series of meetings late this week in Montreal to discuss a plan of campaign to be waged to conserve the interests of the I. A. T. S. E. in the A. F. L. convention when the attack is waged by the United Brotherhoods of Carpenters and Joiners and the Electricians of the Building Trades.

In the event that the building trades faction is successful in ousting the I. A. from the A. F. L., the theatrical organization empowered by the vote of the delegates to the Cleveland convention, will start a fight against the A. F. L. and there will be two organizations in the theatrical field.

It is a question just now what stand the American Federation of Musicians will take in the event that the I. A. is ousted from the national federation but the consensus of opinion is that it will stand by the stage hands in the fight should it come to pass.



CHARLES C. SHAY

THE RETIRED AND THE NEW INTERNATIONAL PRESIDENTS OF THE I. A. T. S. E.  
Charles C. Shay, after having served the I. A. T. S. E. for ten years as the principal executive of that organization, retired at the Cleveland Convention last week. He had been identified with the organization since its inception in 1903. He was elected Fourth-Vice-president in 1910, and International President a year later at the Niagara Falls Convention. Ill health compelled his retirement this year.

James Lemke, the newly elected chief executive, is a representative of Local 29, Troy, N. Y. He has been an executive officer of the organization for nine years, under Shay. He was organizer in the field for five years and Chief Organizer and head of the Claim Department for the last four years. His election took place in Cleveland last week by a vote from the floor, with no opposition against him.



JAMES LEMKE



# MR. AND MRS. EDWARDS GIVE UP CHILD CARED FOR YEARS

Spent Thousands of Dollars Looking After "Cuddles" and "Georgie's" Welfare—Settlement Reached in Chicago—Lasting Lesson in Child Adoption.

Gus Edwards, who returned to New York last week, reiterated that he "was through with kids," so far as taking them at a tender age and developing them for the stage. Edwards has finished the Orphanum Circuit and during the trip picked up a wealth of young material which he will use for his legitimate venue in the fall. But the new people on the Edwards roll are around 16 years of age. In taking them on he requires their parents to provide bonds guaranteeing the contracts will be kept. Most of the youngsters are contracted for two or three years.

Edwards' decision about taking on no more children came after the Chicago suit for the guardianship of "Cuddles" (Lila Lee), now appearing in Pa. amount pictures. The defection of George Price several months ago from the Edwards forces about clinched it. Mrs. Edwards being in heavy accord.

**Settlement Made.**  
Last week a settlement was reached in Chicago in the "Cuddles" contract. Mrs. Edwards is to receive \$1,000 and 10 per cent. of "Cuddles'" picture contract, in return for the care, training and expense of bringing up the child. In the bringing up of "Cuddles" and "Georgie" (Price), the Edwards spent between \$25,000 and \$30,000, covering a period of 10 years. The children were five and six years of age, respectively, when taken by Mr. and Mrs. Edwards and made proteges. This does not include money sent the parents of the children, some being sent weekly by Mrs. Edwards. The children were in no way related.

The picture contract for "Cuddles" was made out by Edwards with Jesse L. Lasky, and for 10 days Edwards fought for protective clauses for "Cuddles." No provision for compensation was made for either Gus or his wife, although Lasky at the time pointed out the contract should provide for them. "Cuddles'" contract is for five years. She receives \$200 weekly for 12 weeks for the first year; \$250 weekly for two years; \$300 weekly for the fourth year, and \$750 weekly for the fifth year.

**Discovery of "Cuddles."**  
"Cuddles" was "discovered" in Union Hill, N. J., where Edwards was breaking in one of his revues. The number called for kids in the "Jimmy Valentine" song, and Cuddles, who was playing barefoot near the theatre, attracted Gus' eye. Permission was only too gladly given by the child's mother, Carl Appel, "Cuddles'" father, ran a sort of hotel and saloon in Union Hill with the mother. She was called "Pussy" by them. When Edwards sent for her a little later, the mother expressed pleasure, that someone would take care of her.

It was some time before "Cuddles" or "Georgie" could be used in the Edwards act in New York, but when permission was granted in Philadelphia the child's parents were

sent money every week. They never seemed to bother about the girl, not inquiring as to her health. The time came when George and Cuddles were featured over Eddie Cantor and George Jessel in the "Kid Kabaret." They advanced rapidly after that. Jack Weiner, then with Edwards' newboys quartet, was their tutor for several years. Special instructions and music lessons were given the children.

Appel and his wife appealed to Edwards to find them jobs in the west, they explaining that they "had to leave Union Hill" for some reason. Edwards placed them in the Sherman House, Chicago, and soon afterwards they secured an interest in the North Side Turner Hall, Chicago. Cuddles visited them there at long intervals when the Edwards act played Chicago, but there was little sign of affection in those days between parents and daughter.

**Guardianship Action.**  
It was not until the picture contract was made that Cuddles' parents started to pay any attention, which resulted in their action for guardianship. George, unwittingly perhaps, gave Appel the information about the picture arrangement. It appears that last fall George, when in Los Angeles, received all sorts of alluring propositions on the "million dollar rug" at the Alexandria. The result was a contract which appears to be most inviting, although it is said that the promoters who gave young Price the contract extracted \$1,000 from him as "a guarantee of good faith." George showed the contract to Appel, when he reached Chicago, and a bit later Cuddles' mother went to the coast at the child's request.

In the district court in Chicago, Judge McElroy said he had no alternative but to grant a temporary injunction. The guardianship action was started in New York and, therefore, will be heard here. The Edwards will not contest the action. Mrs. Edwards said that she had had a motherly feeling for Cuddles, but that was gone.

When Mrs. Edwards showed her accounts and it was explained what care and attention had been lavished on Cuddles, the court enjoined Mrs. Edwards at length in open court. Even the attorneys for the Appels agreed much credit was due Mrs. Edwards.

Gus credited he knew the time would come when Cuddles and George would cut away, but he said Mrs. Edwards never believed that Cuddles would become a stranger to her. Edwards said that there were no strings to George Price any more than there were to Cuddles, and when George became a single act his salary was his own. Gus said he never thought of placing any of his many proteges under contract to himself, for he "didn't want that kind of money." As far back as six years ago Price's parents received \$50 weekly when George worked, that sum being increased to as much as \$100, and the parents were thus enabled to buy a home in the Bronx. George's salary when lately with the Edwards act was \$150 weekly, a portion of that sum going to the parents.

**Develop Child Talent.**  
Mr. and Mrs. Edwards are known to have developed more child talent than any other people in theatricals. Mrs. Edwards especially was painstaking in the care of the youngsters, and the recent defections of Cuddles and George must have hurt her to the quick.

Friends of the Edwards who visited and knew them when the children were under their direct care, at the age when the children most required it, could not fail to note the motherly love and attention Mrs. Edwards gave to the two kids. Cuddles seemed Mrs. Edwards' favorite, probably through being a girl. The Lila Lee of today could never have shown sufficient appreciation for the mother she

## NO POSITIVE LINE ON GARRICK, CHL.

Jones, Linick & Schaeffer Reported Having Plan for It.

Chicago, June 2.  
While there is no positive line out on what Jones, Linick & Schaeffer intend doing with the Garrick when it reaches their hands three years ahead, following the expiration of the present Shubert lease, it is said J. L. & S. secured the lease with a special plan in mind.

The three-firm may take the house before the Shubert lease ends if the Shuberts will turn it over.

There is no suspicion that the purchase lease passing from the Shuberts to Jones, Linick & Schaeffer has anything to do with any vaudeville project of the Shuberts.

The terms of the lease on the Garrick (Jones, Linick & Schaeffer) call for \$75,000 a year. The Shuberts have the theatre for two more seasons. They are paying \$52,000, and were willing to go to \$45,000, but balked beyond that. Without any further overtures the Hood Realty Co. offered it to the vaudeville firm. The theatre seats around 1,000.

Local papers followed Variety's exclusive announcement of the deal, playing it as a start of the vaudeville "war," but since J. L. and S. are allies of Loew, and they took the house by bidding against the Shuberts, this theory seems far-fetched.

## BRINGS BACK DOWN'S SIGHT

Tink Humphries Recommends Dr. Bronine of Niles, Mich.

Chicago, June 2.  
Tink Humphries left for New York Monday to be gone a few days. Before leaving he recommended Dr. Fred N. Bronine of Niles, Mich., to an old friend, Andrew Dowd, who is 71 and has been blind for 26 years. Tink made Dowd understand that if there were hope, Dr. Bronine, the noted eye specialist, was that hope. Mr. and Mrs. Dowd journeyed to Niles, saw the doctor and were informed by him that Dowd would be able to see in the course of a few months. It is about two weeks since that visit and Mr. Dowd can now distinguish light.

Dr. Bronine's father before him was a famous specialist, and like his son, would not leave Niles.

## "SPARE RIBS" DIES Famous Fuzzy Canine of "Fagin's Decision" Buried.

"Spare-ribs" is dead.  
The famous dog in Claude and Fannie Usher's act, known to every vaudeville goer and every vaudeville actor, died at the summer home of the team in Mendon, Mass., and was buried with as much sorrow and ceremony as most human beings.

"Spare-ribs" was with the Ushers for 15 years, having been picked up at the dog pound in Chicago in 1917 when Miss Usher started work on "Fagin's Decision," the veteran act which called for a disreputable-looking cur. "Spare-ribs" responded to training and became more and more valuable for pathos and comedy, but never lost his inbred appearance of low origin, which the plot required. To the thousands who had seen the act before, the entrance of "Spare-ribs" was always sure of a hand, and he was "billed" and pictured with his "partners" everywhere. He died of old age.

## NAN HALPERIN IN "WHIRL"

Chicago, June 2.  
When "The Midnight Whirl" opens at the La Salle next week Nan Halperin will step into the part

found in Mrs. Edwards had she attempted to, rather than to have taken the other course. The Edwards' friends appear to have the appreciation of Mrs. Edwards' unwavering care that her foster daughter forgot.

The matter of the Edwards and their "children" will stand as a lasting lesson to theatrical people who may think of adopting a child.

# DISCREDITED THREE-ACT RESTORED UPON REFUNDING

Morey, Senna and Lee Reinstated by J. H. Lubin Upon Act Turning Over "Hideaway Money"—Now Playing for Keith Office—Fallow Not Affected by Restoration

The three-men act of Morey Senna and Lee was restored to good standing by J. H. Lubin Tuesday when they turned over to Lubin \$500, known as "hideaway money," for Lubin to make such disposition of as he sees fit. Mr. Lubin will hand the amount to some theatrical charity.

Following their reinstatement the boys secured time in the Keith office. They had two weeks on (played on the Loew Circuit and will take that up when called upon to do so.

Sam Fallow, the agent who was expelled from the Loew office through the action of the act, was not affected by the restoration.

The \$500 represented two weeks' salary received by the act for playing as an extra attraction for a burlesque show at the Columbia, New York, and Casino, Brooklyn, while appearing simultaneously to Loew houses in the same cities. Lubin was informed of the double playing by the turn. Upon the failure of its agent, Fallow, to properly explain it, he expelled the agent and notified the turn it was in bad standing. The condition was made by Lubin upon the act's request to have its former standing restored that the amount earned while appearing with the burlesque show must be returned to the Loew office which would donate it to a charity.

Lubin said the case had been aggravated through the act playing for burlesque at a loss figure than the Loew Circuit was paying it.

## CAROLA TRIO SPLIT.

The Carola Trio will dissolve partnership this week. The three-act was formed while the men were in service and they went to fight with the Naval Entertainment Unit as entertainers. They have been playing vaudeville as an act since discharged from service.

Bob Fisher, of the trio, will form a vaudeville partnership with his brother Jules. Billy Tilden and Russell Hurd were the other members.

## McDERMOTT-COX WEDDING.

Loretta McDermott was married last week in Philadelphia to Eddie Cox with whom she has been appearing in vaudeville for several months. Miss McDermott formerly appeared with Frisco.

## KEITH'S ATLANTIC, KEITH'S OWN HOUSE

Reopening With Vaudeville This Saturday.

Atlantic City, June 2.  
Keith's on the Garden Pier is now a H. F. Keith theatre, having been taken over by the H. F. Keith interests. It will reopen for vaudeville Saturday, June 5, the first bill running nine days, with Rex Tanguay the headliner. John J. Collins in the Keith agency again will book it.

Keith's has been operated in the past by the Philadelphia theatrical crowd, among whom are Jules Mastbaum and Mahinsky and McElrick. The Keith people also had a share in it.

It is reported Jack Elliott will manage the house. He has been in charge of the Hippodrome, Youngstown, O., which plays vaudeville. An operation made it necessary for Mr. Elliott to return West after arriving in New York last week.

## CHI. HOUSES ON PAN. TIME

The Pantagon office is handing out routes effective June 14, which contain the Hippodrome, Kodak, Chateau and Hippodrome, Chicago, and the Bijou, Lansing, Mich.

All the Chicago houses except the Kodak are week stands.

An act playing the Pantagon time loose three days making the Portland, Ore., to San Francisco jump, and three days from Denver, Colo., to Muskogee, Okla.

## SARANOFF ELOPES

Upon the arrival of Jules Saranoff from a long vaudeville trip in the west this week it became known that he had eloped with Blanche Barrett, a Fort Worth, Texas, girl. The couple were married in Galveston March 1.

The bride's father is reputed to be wealthy.

## To Break in With Single.

Andrew Tomlin, star of "June," will trip solo with a single turn.



ROYER  
IDA  
WEST and VAN SICLEN

Presenting a new comedy musical sketch with several songs entitled "The Greeting." Consistently interesting the good looks, wit and novelty elements. Material by Harry B. Van, registered with N. Y. A and Variety. Opening next week (June 7) at Keith's, Jersey City, and Harlem Opera House, with Greenpoint and 12th Street, Frisco's 26 Street and other Keith time to follow.



## EASY GOING

This lad has just got his copies of

"I LIKE TO DO IT"

AND

"OH, MY LADY"

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HENRY BURR MUSIC CORP.

1801 B'WAY, N. Y. CITY



# BEFORE EMERSON'S CROWD LACKAYE WINS ATTENTION

His Speech in Debate With Emerson at Astor, Sunday, Constantly Interrupted  
at First—Narration of Kingsley Incident Quiets Crowd—Charges Made  
—Approaches to Constance Farber—Samples of "Dirty Politics."

Despite the obviously deliberate efforts on the part of more than 1,000 adherents of the John Emerson faction of the Actors' Equity Association to "break up" Wilton Lackaye with a varied assortment of boos, cat-calls, jeers, hisses and groans throughout the first 40 minutes of the latter's opening speech at the Hotel Astor debate last Sunday afternoon, Lackaye performed the remarkable feat of finally winning over all but a small minority of the audience by sheer force of personality, and during the final 20 minutes of his speech his remarks were greeted with continuous cheers and applause.

Lackaye began by stating he had not expected Emerson to show up for the debate. "Knowing as much as I know about Mr. Emerson," he said, "I did not think he would dare come to the Astor today." Then Lackaye told of the difficulties he and his campaign managers had experienced in getting Emerson to agree to meet him (Lackaye) on the platform and discuss the issues, as to the respective fitness of each as a candidate for the Equity presidency.

#### Emerson's Demands.

Emerson had at first demanded there be 10 advisers allowed each debater, then five and finally three. After weeks of parleys it was finally agreed by Lackaye that Emerson should have two advisers. While Lackaye was permitted by the rules to have two advisers to consult, he was unattended on the platform. Emerson availed himself of the advisers' clause. Frank Gillmore and Jack Devereaux sitting with him and offering suggestions, whenever they deemed it necessary.

Continuing, Lackaye spoke of the propaganda sent out by the Emerson forces which he characterized as filled with misstatements. Three canes in point, he said, were announcements sent out by the Emersonites that Ethel Barrymore, Chas. Cherry and Constance Farber had refused to run on the Independent (Lackaye) ticket. None of these had refused, Lackaye said.

Lackaye sprung a bombshell by declaring that Constance Farber had been discharged by the Shuberts because of her refusal to quit the Lackaye forces. He then told of an emissary having been sent by the Emerson faction to see Miss Farber, and of a proposition tendered, which in effect, was that if Miss Farber would leave the Lackaye ticket she would be placed on the Equity advisory board.

#### Sample of "Dirty Politics."

By illustration of what he designated as particularly "dirty politics," Lackaye next told of a messenger having called upon the father of Mona Kingsley, and despite Miss Kingsley's father being seriously ill and in bed, the messenger, who said he represented the Emersonites, stated that unless Miss Kingsley quit Lackaye and went over to Emerson, she would never be permitted to work again.

While Lackaye did not say so, he made the inference very plain that the list had been conveyed to Miss Kingsley that the Emerson messenger would use certain influence claimed with managerial interests up to this point there had been a concerted attempt to break Lackaye's charges down, but when he told of Miss Kingsley's distress—having her sick father disturbed and the threat of non-employment unless she left Lackaye—the crowd quieted down to a tense silence, notwithstanding continued efforts from well defined sections to keep up the rowdyism.

Lackaye got the first real laugh of the afternoon when he termed the Emerson forces "The Invisible Government." "It's the Hidden Hand," he said, "that is ruling Equity." Knowing Emerson to be connected with pictures, the crowd roared at this, much to Emerson's discomfort. Later Lackaye raised another howl when he said: "Where

was Emerson when I (Lackaye) was making speeches for the Equity in 1918. Rehearsing the 'Hidden Hand' serial, I suppose."

#### Insiders Clique Leader.

Lackaye sprung another sensation when he charged Emerson with being the leader of a clique of insiders who, Lackaye stated, had seized the reins of government of the A. E. A. while President Francis Wilson was in Palm Beach last December. Characterizing Emerson as "the boss of Equity," Lackaye then went on to show how through a system of committee of committees which he claimed Emerson had instituted, President Wilson had practically been superseded in executive control of the A. E. A. since the first of last year. Through this system of committee of committees being in operation, Lackaye said, Emerson and his satellites were still in control, despite that President Wilson had long since returned to New York.

Further to advance his contention that Wilson was not in control, Lackaye declared the "Equity clique" had persistently ignored Wilson for several months past, even to the extent of having failed to ask Wilson to appear in the recent Equity benefit performance at the Metropolitan Opera House. The statement that Wilson had not been asked to appear in the Equity show brought forth a storm of condemnation from all over the Astor ballroom, hisses mingling with cries of "shame!" and similar unfavorable remarks being directed at Emerson and his followers. Cheer leaders of the Emerson faction tried hard to quell the unfavorable demonstration, but without any appreciable success. Lackaye intimated, when the audience had quieted down, that President Wilson had wanted to resign some time ago, but had been prevailed upon to change his mind. Lackaye himself had only been asked to appear in the Equity show two days before it was held, he said.

#### Tribute to Wilson.

Lackaye paid a glowing tribute to Wilson, who occupied the chair, when he declared there would have been no contest if Wilson had consented to again run for president of the A. E. A. There would have been only one vote cast, and that would have been a unanimous vote for Francis Wilson. This met with a cheering demonstration for Wilson which lasted for three minutes and would have continued indefinitely, only Wilson requested the cheering cease in order to allow the debate to proceed.

It was in connection with the charge that Emerson and his faction were running the Equity and had been doing so for several months over the head of Francis Wilson that Lackaye mentioned "the hidden hand," which caused a noisy tumult of denials and affirmations from partisans of both sides. "The invisible government," as Lackaye termed the so-called Emerson rule of usurpation some five months ago, changed the regular form of conducting arbitration hearings governing complaints by Equity members against members of the Producing Managers' Association, so that, instead of permitting but three persons to be present at an arbitration session besides the complaining A. E. A. and manager complained against, it has been and is now the custom to allow as many managers (P. M. A. members) to attend a hearing as may crowd into the hearing room.

#### Basic Argument.

The basic argument, Lackaye pointed out, expressly provided no one should be present at arbitrations except the principals, an arbitrator for each side and, if desired, a referee or umpire. A committee consisting of John Emerson, Frank Gillmore and Earl Boache has taken over the arbitration hearings for the A. E. A., and these three, ac-

cording to Lackaye, are responsible for allowing the P. M. A. the privilege of having as many of their members at a hearing as they (the managers) desire. At a recent hearing, Lackaye said, there were seven managers present.

This abuse of the basic agreement governing arbitration, Lackaye said, resulted in P. M. A. members dominating the hearings for several months past. He denigrated the P. M. A. as having instituted a "mugging" system to intimidate Equity complainants. This took the form of several managers strolling into an arbitration session and glaring at the complaining Equity member, the glaring process, Lackaye declared, plainly conveying the threat that if the A. E. A. pressed his case the managers would take reprisals by way of refusing future engagements.

Speaking of Gillmore as one of the committee responsible for the arbitration abuses alleged to exist, Lackaye said he had the greatest respect for Mr. Gillmore as an estimable, suave gentleman, but he (Gillmore) was not sufficiently fond of a quarrel. Lackaye's description of the privileges accorded the P. M. A. managers produced another outburst of cheers for Lackaye, which the Emerson faction tried desperately to drown out by mingled hisses and groans.

#### Sees Hardest Wall.

The hardest wall of the afternoon was scored by Lackaye when he told of how Emerson had been roundly hissed at the Lexington Theatre by a houseful of Equity members, during a meeting while the strike was in progress last summer, because of Emerson's attempt to "square" George M. Cohan. Emerson was a speaker at the Lexington meeting. During his remarks he took occasion to speak a good word for Cohan. This was shortly "after Cohan had given \$100,000 to form the Fidoses," Lack-

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## "TOWN MEETING HALL"

Will Be Available for Use in the Fall.

New York's new "town meeting hall," located on Forty-third street, opposite the Miller theatre, is rapidly reaching completion and will be available for use in the fall. The structure is imposing in architecture and the cost to the League for Political Education more than \$1,225,000, including the land. Some of the best known New Yorkers are back of the project.

The main feature of the institution is the civic auditorium or town hall, with a seating capacity of 1,700 on two floors. The place is designed for public meetings, though it will be used for lectures of the League of Political Education, which organization is building the auditorium, and for the meetings of its allied organizations, the Economic Club and the Civic Forum. It will be open for public meetings five afternoons and five evenings each week.

The site is close to the heart of the theatre district and was chosen because of its proximity to the center of the city as figured at Forty-second and Broadway.

## THE JUDGMENT RECORD.

The following is a list of judgments filed in the County Clerk's office. The first name is that of the judgment debtor; the second the judgment creditor, and the amount of the judgment.

Harry Grossman, Hotel Claridge Inc.; \$412.32.

William Stormer, Darcy & Wolf, Inc.; \$375.20.

Grossman Pictures Corporation; Wp's Film & Film Folk, Inc.; \$164.45.

Grossman Pictures, Inc.; Ayman Film Corp.; \$375.51.

Settled Judgments.  
Enterprises of Max Rabinooff, Inc. and Max Rabinooff, J. F. Hannigan; \$1,918.17.

## PANTAGES SIGNS \$3,000,000 LEASE

Dauphine in New Orleans to Have Pan Vaudeville.

New Orleans, June 2.

Variety's exclusive stories about the entry of Pantages in this city, which antedated the local newspapers several weeks and the theatrical journals several months, received their final confirmation when Alexander Pantages affixed his signature to a lease amounting in the aggregate to \$3,000,000 for the entire running period of the square upon which the Pantages people are to build, situated on Canal Street. Work on the new Pantages theatre will begin in October.

The Dauphine, as stated heretofore, opens around Labor Day with Pantages vaudeville, with its name changed to Pantages. About \$20,000 will be spent in renovating and remodeling the house. The Dauphine will be used until the new theatre is completed.

## ORPHEUM'S POP PRICES.

Kansas City Orpheum's Pop Summer Vaudeville.

Kansas City, June 2.

Commencing with the matinee Sunday the Orpheum will inaugurate its summer policy of continuous pop vaudeville. Three a day for the summer months has just been decided upon.

Five acts, a news reel, Topics of the Day and a feature will make up the bill.

From two until six o'clock prices 15—25; after that 15—25—50, including the war tax.

## MORRISON'S SEASON.

Morrison's, Rockaway Beach, opens for a preliminary season of Saturdays and Sundays June 12-13. The date for beginning the regular full week season has not been set, but will probably be July 3. Morrison's will play big time vaudeville this season, as heretofore, booked by the Keith exchange, with Lawrence Goldie handling the bookings.

Mountain Park Casino, Halyoke, Mass., gets under way for the summer Thursday, June 16. Five acts on a weekly split will be played booked by Harold Kemp, Keith agency.

## N. V. A. COMPLAINTS.

James Mullen has asked the N. V. A. to prevent Allan Cogan, his former partner, from selling the act Mullen and Cogan did as a team up to a year ago. Mullen claims Cogan put an announcement on the N. V. A. bulletin board offering to sell the script. Mullen claims, inasmuch as he and his wife are doing the former Mullen and Cogan act, which the team of Mullen and Cogan purchased from Herbert Moore two years ago, it would work a hardship on him (Mullen) to have someone else offering the same turn. The N. V. A. Board will get Mullen and Cogan together and effect an arrangement whereby Mullen can purchase Cogan's interest.

Lily Lenora is complaining against Lily Lenora, alleging infringement through similarity of names. Miss Lenora also claims Miss Lenora is doing an imitation of her act.

## STOCKS.

Jack Marvin, engaged for the Yorkville stock, New York.

Fred Dunham, E. Forrest Taylor and Miss Edna James have joined the Walker Players at the Dunham, Denver. Verne Layton and George Rand have left the company.

Cleveland, June 2.

Robert McLaughlin opened his summer stock season at the Opera house Saturday with "No More Blondests." He has gathered a capable company of players and indications are that a successful season will be the result. Leading roles were taken by Alice Fleming, Frances Strickland, Ralph Hunter and Robert Hudson.

Edward Emory is responsible for the staging.

## Withers' London Release.

Charles Maddock sails for London July 1. It is understood his mission abroad is to rescue Charlie Withers' release from London engagements extending over next year.

If successful, Maddock will star Withers in a new rural comedy in America next season.

## ILL AND INJURED.

Chic Sales underwent a minor operation while at the Lochbarch Hotel, Kansas City. Bill Dole, who left the Christie Studio, was with Sales at the time.

Dole and Doyle were forced to cancel a 20-week route on the Loew Circuit when one of the team sprained an ankle while playing a recent engagement at New Orleans. Mrs. Barlow (Thruppaway Barlow) had pneumonia poisoning while at the Palace, New Orleans, the latter half last week. She rejoined the act the last half this week at Montgomery, Ala.

Ketelle Sully developed pneumonia poisoning while playing at the Majestic, Detroit, and was removed to the Grace Hospital, where she is slowly recovering. For five days Miss Sully's life was in danger. Her mother, Mrs. Grace Sully, is very appreciative of the attention shown during that time by show people in Detroit.

Nonette had a second operation performed at the St. Francis Hospital, New Haven, Conn. May 28, within three weeks. Her complaint was sinus trouble, reacting from an old attack of influenza. An x-ray in Hartford showed the need of an immediate operation. Nonette is still at the hospital.

## IN AND OUT.

The Crooks Fashion Plate didn't open at Mt. Vernon, N. Y., Monday, Harry Pack substituting.

Billy Glasgow failed to open Monday at Proctor's Fifth Avenue. Sam Hearn got the vacancy.

The elder Mosconi (father) in the Mosconi act was out of the bill last Thursday night at the Brighton theatre, through having injured his leg.

Mary Caswell, formerly with the French opera, took up the Dale and Doyle cancelled time (illness) on the Loew Circuit, starting from New Orleans.

## HOUSES CLOSING.

The Colonial, Portsmouth, N. H., closes for one week to play stock. Orpheum, St. Louis, closed for summer May 31. The Century, Petersburg, Va., closes June 6. The house splits with Newport News, Va. Acts playing the first half at the latter house will lay off the balance of week and vice versa.

## BIRTHS.

Mr. and Mrs. Lew Price, May 23, Philadelphia, son.

Mr. and Mrs. Walter Artin, April 15, at their home in Manly, Australia, son. The father is of the Artin Brothers.

Mr. and Mrs. Sam Barwitz, at the Jewish Hospital, Brooklyn, May 29, son. The father is the vaudeville agent.

## NEW ACTS.

J. J. Doyle and Patry Harkins in "Location," comedy.

Leater Lewis and Jack Lee, 1931 skid "Two Bulls That Need Repairing."

Marco Pinkard denies he is to form a new act with Perry Bradford.

Julia Kelety denies she is to do an act with Frank Mahini. Miss Kelety says she is doing a perfectly good single and will keep at it.

## MARRIAGES.

Helen Scher, stenographer in the N. V. A. offers to Sol Goodman, non-professional, May 18.

Frances Starr to William Haskell Coffin, New York, May 27.

Grace La Rue to Hale Hamilton, Chicago, May 29.

Loyd T. Hartwick, manager of "Snake Oil," to Annabelle E. Mitchell (Michelle Mink), at Canton, Ohio, May 27.

## PRODUCTION ENGAGEMENTS.

Frank and Margaret Gill, for Joe Wilton's "Honey Dew" production next season. They are now with the Rooney and Bent act.

Clarence Harvey in "Oh George." George Leonard is now in "Bobby the Good" at the Casino, having replaced Wellington Romanes. Leonard is appearing in the rube character, "Mr. Chaser" which he did in vaudeville for a number of seasons.

Bessie Melting, "Honeydew" and "Mugs Melody," in "Candiedella on Broadway."

Grace Volonting, title role in "The Care Girl."

## SAILINGS.

Morris Meyersfeld, Jr., sailed for London on the "Adriatic" May 26.



## CLEVELAND'S THEATRE BLOCK HAS FIVE BUILDING HOUSES

Ohio, Hanna, Loew's, Allen's and Keith's All Together—Keith Site Recently Taken—Loew Leases Euclid Ave. Opera House.

Cleveland, June 2.

The closing of the Euclid Avenue Opera House and the passing of the Brininger legitimate booking franchise for Cleveland from the hands of Augustus P. Hartz, who held it for 35 years, to Robert McLaughlin marks the first move of switching the Rialto from the old District between Republic square and Ninth street to the uptown stand around 11th Street and Euclid avenue.

There are five theatres now building between 10th and 11th streets on Euclid avenue. They are the Ohio, Hanna, Allen's, Loew's State and the new Keith house. When completed, the two principal first class houses of the town, the two vaudeville houses and the first stand of the Canadian invasion of the Alliance will be all centered there.

The Ohio is to house the Brininger-backed show. It will seat about 1,500 and be operated by the Ohio Theatres, Inc., of which McLaughlin is the prime mover. He will also be the manager of the house. Across the street the Hanna, which will be controlled by the Selwyns with Crosby Gage as the nominal manager and the Shuberts holding an interest. This house will protect the Shubert shows against the time when the Shubert Colonial here must be vacated by them, which is two years hence.

The Colonial is to be taken over by Drew & Campbell for burlesque and the present star is to be demolished.

### Keith House Stand.

The Keith house is to be on the site of the present Strand Hotel, and was purchased a few weeks ago. Originally it was planned by the Keith interests to utilize the site occupied by the present Prospect and the Old Hof Bräu restaurant. An arcade entrance from Euclid avenue would have been necessary. A lease of a right of way through the Clarence building was sought. The owner objected to the use of the property as a passage way to Sunday entertainments. She did not object to the regular weekly shows. The Keith people then secured the other site, which is a better one for them.

Loew's State is to adjoin the Ohio and will seat 1,000. The Allen house is to have a similar seating capacity. The rental that the Canadian theatre men are to pay for the house is said to be \$95,000 annually.

When the old Euclid avenue opera house, under the management of Augustus P. Hartz for 35 years, rang down the final curtain on the George Arlino performance of "Tulkin," May 22, Hartz stood at the back of the theatre and sobbed aloud. There was no ceremony of any kind at that time, for the arrangements for the final send off for the old theatre were to have been made subsequently.

### Loew's Lease.

The Krone 10-cent Store Company, which has the property, will not build on it just now, through the cost of material. Loew secured the lease of the house for a year from June 1 to keep it out of the market. He is paying annual rental of \$52,000.

The Robert McLaughlin stock opened at the Euclid, May 31, and will continue over the summer. In the fall, Loew is to install pop vaudeville and pictures.

In the event the Ohio is not completed by Labor Day, when it is planned to bring the first Brininger attraction into the city under the new franchise, the Opera house may be secured by the franchise holders for temporary use again.

### PEORIA'S COLISEUM BURNED.

St. Louis, June 2.

The Coliseum at Peoria, Ill. burned Monday. It was reported here.

The building occupied over a quarter of a block. Fire followed an explosion due to escaping gas. Loss, \$100,000.

## COMPROMISE WITH MUSICIANS UPSTATE

Syracuse Managers Give In to the Union.

Syracuse, June 2.

Syracuse musicians in city theatres and picture houses did not strike yesterday. Facing the alternative of going musicianless or meeting the demands of the union players for an increase in wages, the local theatrical managers capitulated at the eleventh hour and effected a compromise by which the musicians are the chief gainers. The players two months ago formulated a new contract, the main feature of which was the request for an increase of \$15 for all union orchestra musicians. The old scale was \$25 per week.

Local house managers formed a temporary organization and prepared to fight the demands, which the managers insisted could not be met with their present revenues. The union, however, held firm and insisted that the increase be granted. Inasmuch as a musicians' strike would have involved other crafts employed at theatres, the employers had but little choice in the matter, and the new contract was put into effect Tuesday.

It provides that all musicians in orchestras, barring the leaders, shall receive \$17.50 during June, July and August. Sept. 1 the musicians will get their full \$30 per week. Leaders, now drawing \$40, will get \$72.50 for three months, and on Sept. 1 will be advanced to \$45.

### EQUITY DEBATE.

(Continued from page 4.)

are said, and the Lexington audience had risen up in protest and voiced their disapproval of Emerson's praise of Cuban, by hissing their heads off.

The Astor assemblage recalled the incident of Emerson being hissed for boasting Cuban, and immediately proceeded to voice their displeasure by hissing Emerson.

While Lackaye was making speeches for the Equity in 1916, Emerson was "hiring and firing" actors as the casting director for Daniel Frohman, Lackaye said. Referring to Emerson's role as a member of the advisory board of the A. E. A., Lackaye intimated his opponent's chief duties consisted of sitting in on the council meetings, when he wasn't running the arbitration hearings, and giving the council bad advice. More boos and an avalanche of groans and hisses followed this from the Emersonites.

### Earl Booth's Question.

"Who is Earl Booth?" was Lackaye's method of bringing the name of the third member of the so-called "invisible government" before the audience. The query brought another volley of hisses, this time for Booth, the hissing being varied with cries of "He's the guy who gets the two and a half per cent. out on the Equity benefits and similar remarks concerning Booth. Having propounded the query Lackaye then proceeded to call into Booth, reiterating the charge of Booth's two and a half per cent. contract with the Equity, covering the benefit performances. Concerning the Booth contract, Lackaye said a member of the council had denied that Booth held such a contract. The council member was innocent of an attempt to deceive him, Lackaye said, as other members of the council had misinformed the first councilman.

No Equity chorus girls have been allowed to work at the Winter Garden for some time past, Lackaye said. This condition is said to be the "inefficiency" of the "invisible government." The worst illustration of all Lackaye said of the "invisible government's" inefficiency or leniency in dealing with managers was contained in the manner that

Henry W. Savage's "Shavings" company closed and reopened, the closing notice containing a notice of reopening on the bottom of the slip.

This case had been up for arbitration for eight or ten weeks and not yet had been settled, Lackaye said. Booth's alleged inefficient handling of the "Shavings" arbitration in Detroit several weeks ago next came in for criticism by Lackaye. In speaking of this the speaker paid a tribute to the astuteness of Chas. C. Shay, former president of the I. A. T. S. R., and President Jos. W. Weber of the American Federation of Musicians in bringing the Shuberts to time, and settling the matter Booth had fumbled.

### Non-sensical Suggestion.

The suggestion of the Emerson faction that the president of the Equity should be independently rich, Lackaye said, was nonsensical. "If that's the case, why not elect John D. Rockefeller president of the Equity and J. Pierpont Morgan president of the American Federation of Labor?" was Lackaye's way of disposing of the Emersonites' plea to elect a wealthy man as head of the A. E. A.

He also panned the "invisible government" severely for trying to merge the Chorus Equity with the A. E. A. when the Chorus branch has a much better basic contract than the parent body, and which, according to the speaker, they would lose if merged. An alleged plan, by which the Emerson faction is trying to absorb all of the theatrical organizations into the Equity, Lackaye designated as a scheme, thought up by some outside Emerson. Lackaye did not mention the stage hands or musicians, but it is presumed he was referring to a reported plan whereby the Equity wanted to take over the stage unions and merge them as departments of the A. E. A. along the lines of the Motion Picture Players' Department, recently formed with the M. P. Players' Union, now merged with Equity, as a basis. The general merger plan, Lackaye went on to say, he feared was the idea of some sinister figure in the background.

Among other matters touched on was the notice sent out by the Emerson Campaign Committee, asking Equity members to withdraw their ballots if they had voted and vote again. This he described as an invitation to commit a felony. In closing his first hour Lackaye said the votes cast for him had been placed in a drawer in the Equity office and those cast for Emerson thus far were carefully put away in a safe receptacle. An intimation that someone might destroy Lackaye's ballots resulted in one more long drawn out hissing by the Emersonites, who seemed to take the remark as a personal one.

### Speaks Without Manuscript.

Lackaye spoke throughout without manuscript, referring occasionally to scribbled notes to refresh his memory. In contrast to Lackaye's deliberate and confident delivery, Emerson, who followed, seemed nervous and ill at ease, reading his entire speech from typewritten sheets. Emerson started off by declaring he had just learned the Hearst papers were for Lackaye. The Emersonites jumped to the conclusion that that was a signal for a few hisses for Hearst, and the editor, who was reported seated in a balcony box, was accordingly given the regulation Emerson salvo of groans and hisses.

Variety, Emerson referred to as "the opposition's weekly press sheet." Instead of answering Lackaye's charges, Emerson went right through with his typewritten oration, most of which was a boost for the present administration. Lackaye's criticisms (Emerson had evidently expected Lackaye to do considerable criticizing), he said, were not new and were based on rumor.

Many of them (Lackaye criticisms) were entirely false, Emerson said. Just how he knew this part would fit in a mystery, as the speech was prepared and in Emerson's hands before Lackaye started to speak. Anticipating Lackaye would bring various charges, it seems to have been Emerson's intention, according to his prepared speech to deny them before he knew what the charges were to be. This struck a part of the audience as rather humorous and Emerson was interrupted several times by giggles. Emerson's one point claimed by him against Lackaye was that Lackaye had been asked to direct a Shu-

(Continued on page 5.)

## GERARD'S "FOLLIES" ON COAST LIKED, BUT RESULT IN DOUBT

Eastern Burlesque Company Enthusiastically Received at Opening—Business Drops Monday and Tuesday—Extra Advertising for Thorough Test.

## BERNSTEIN HAS TO KICK BACK \$5,000

Toronto Carnival Success, but Loses Concessions Money.

The Toronto populace and officials were considerably steamed up in expectation of the carnival and athletic program scheduled for Exhibition Park last week, but only a portion of the show was retained by Freeman Bernstein, who promoted the affair with the Grand Army of Canada, the Dominion veterans being guaranteed a division of the receipts. Bernstein elected to discard the idea of a "circus" show for the afternoon, sticking to the two main athletic bouts carded for Monday and Friday nights.

This resulted in a loud yelp from the numerous concessionaires, since the latter got no play from the meagre afternoon crowd. It was up to Freeman, therefore, to kick back \$5,000 paid for privileges, at the same time letting the "gravy" from that source slide. One of the concessions was that of the parking of motor cars within the park. Officials refused to permit a charge.

That was one thing that started officials wrangling over the Exhibition Park event, which was carded to be "a week of solid enjoyment" for Canadians. Criticism was made that American promoters were called in to back the affair, which brought an answer that Ottawa people first interested would not put up the money required. It was shown that the Americans (mainly Bernstein) had to put up \$20,000 in advance. Most of that money was to guarantee the fighters. It was necessary to put a substantial sum in the bank before Jimmy Wilde would appear, and that went for Johnny Kilbane, respective stars for Monday and Friday's shows. One official came out with a statement that to his mind the American promoters were being "used."

Monday's battle between Wilde, who with expenses drew down \$11,000 and Patsy Wallace attracted a crowd of 15,000. About 700 paid the top of \$10 for the ring-side, the other seats brought \$5 and less. Wilde won the bout on points, but was staggered by the American in the seventh round and badly bled for several rounds. The crowd booed Jimmy to hold on to the title, but it was a close call. Friday night's card was topped by Kilbane and Eddie Wallace.

Despite the flop of the show portion of the celebration, money was made, the fights alone being profitable. In addition there was a program with \$20,000 in advertising, one half of which went to Bernstein. Asked what percentage the Grand Army of Canada received from the American promoters, the answer was "not less than 50 per cent."

### AGAIN AT BASTABLE.

Syracuse, N. Y., June 2.

While manager Stephen Bastable of the Bastable is saying nothing, it is understood the house will again have the Columbia Wheel attractions during the coming season once more splitting the week with the Lumborg, Utica.

The season just closed was one of the best, financially, in the history of burlesque here.

What the Bastable will run in the last half next season is uncertain.

### CUBA PREMIERE.

Caston, O., June 2.

All Alford for Cuba, featuring the producer Jimmy Hedges, had its premiere showing at the Columbia May 30. The piece has been showing in vaudeville in New York. Cast augmented to 35 including a chorus of 25.

San Francisco, June 2.

The Barney Gerard burlesque show from the East, "Follies," opened Sunday night at the Savoy to a well filled house that contained considerable "paper." The show was enthusiastically received and went over exceptionally well, but on Monday night business dropped away off and became more discouraging last night.

Today Louis Gerard, manager with the show, is increasing advertising space to make a thorough test and see if the present doubtful venture can be turned into a success.

The company left a fine impression, with real pep and snappy burlesque. Bidding Welch was new to the town and caught on at once. All principals were highly praised, with Welch, Hayes and Gertrude Gerard singled out.

The chorus has 24 local girls who are strong on looks and had been well drilled by Max Armstrong.

The Golden Gate Quartet, a male singing quartet, stopped the performance during the olio. Little Missouri, Prince's child baritone, scored tremendously with a popular ballad.

The Coast trip is an experiment of Gerard's, who decided upon it, following the close of the regular burlesque season in the East.

## RE-ELECT COLUMBIA AMUSEMENT OFFICERS

Scribner Continues as General Manager—Laski Counsel.

The Columbia Amusement Co. held its annual meeting and election of officers and directors in the Columbia office Tuesday, June 1. The following officers were re-elected for the ensuing fiscal year: J. Herbert Mark, president; Jules Hartig, vice president; Sam A. Scribner, secretary; and Rudolph K. Hynicka, treasurer. The board of directors remains the same as heretofore. Re-elected to serve for one year were J. Herbert Mark, Sam A. Scribner, Rudolph K. Hynicka, Jules Hartig, Chas. A. Waldron, Wm. R. Campbell, John J. Jermom, Gus Hill, Leon Laski. Scribner continues as general manager and Leon Laski as counsel.

The following allied subsidiary corporations of the Columbia hold their annual meetings also Tuesday: Burlesque Operating Co., Theatre Operating Co., Columbia Bldg. & Theatre Co., Empire Theatre Co. of Baltimore, Detroit Gayety Co., Kansas City Theatre Co., Buffalo Theatre Co., Toronto Theatre Co., Washington Theatre Co., Louisville Theatre Co.

Plans already formulated for redecorating the Gaiety, Washington; Gaiety, Baltimore; Gaiety, Pittsburgh; Gaiety, Detroit; Empire, Albany; Columbia, Star and Garter and Haymarket, Chicago were indicated. Work has already started on redecorating the Haymarket, Chicago.

### FUND FOR M. R. LEAVITT.

Sam Scribner, Rudolph K. Hynicka and J. Herbert Mark have formed themselves into a committee of three to raise a fund of \$2,500 for the purpose of caring for M. R. Leavitt, owner at one time of the Rents-Bantley show and known as "The Father of Burlesque." Mr. Leavitt is now 75 years of age and is not in the best of health.

It is planned to raise a sufficient amount among Leavitt's friends to relieve the veteran from pecuniary want and enable him to spend the remaining years of his life free from worry.

Scribner, Hynicka and Mark have headed the fund with a subscription of \$100 each.



# INDICT SIX TICKET SCALPERS BY GOVERNMENT ACTIVITY

## Warrants Out for Two Prominent Vaudeville and Picture Men—Florence Couthouli, "Queen of the Scalpers," Heads the List—Police Want Fred Linick.

Chicago, June 2. Government activities this week in theatre revenue affairs led to indictment of six leading ticket scalpers and warrants for two prominent vaudeville and picture men. R. L. Jacoby was arrested and his recent partner, Fred Linick, is being sought. Linick is a brother of Adolph Linick, of Jones, Linick & Schaefer, and Jacoby was formerly a manager and promoter of numerous local houses. The pair lost heavily on the Jack Dempsey road tour and separated when their State-Congress ran on the rocks. Linick is said to be ill in bed. The charges against them alleged a shortage of \$9,000. Julius Bern, a picture exhibitor, is charged with withholding \$370.

Indictments followed the recent arrests of postboard brokers. Florence Couthouli, "queen of the scalpers," headed the list, and her assistant, Jida Mueller, and her agent, Lillian Frawley, went with her. Other master brokers indicted were John Oppenheim, Ernie Young and Ben Rohrheimer. Young's name is still attached to his agency but he sold out control and has had nothing to do with the management for 17 months.

The charges against the scalpers are that they did not stamp their names on their tickets and thus prevented the government from checking back on them.

# MME. YUNG'S BALLET REVIEW PRETENTIOUS

## Talent Displayed by Young and Unknown Girls Amazing.

Chicago, June 2. The annual show of the pupils of Mme. Marie Yung, ballet teacher, packed the Illinois Sunday afternoon. Mme. Yung's amateur reviews have grown to be famous local institutions, and dozens of professionals have graduated from her ranks, notably ballet performers for grand opera and light opera, though vaudeville and musical comedy have taken their share, too.

This season's show was the most brilliant and pretentious of all her exhibits, and the degree of excellence and talent displayed by the young and unknown girls was amazing to one who constantly views finished talent and grows to scoff at untutored material. There were girls in the lot who would have tied up any show anywhere in a variety of classical and modern dances, knowingly costumed, beautifully trained, endowed with personalities and stage grace.

Ellen Lee, ten-year-old daughter of Bryan Lee and Mary Cranston, vaudevillians, won the most profound impression. The child is an interpretative dancer, light as a sphyer, beautiful as an innocent dream, with her mother's golden hair and spry figure, but with a manner all her own in the use of her hands, her limbs, her eyes and her head. The audience sat stunned for a moment as this beautiful baby danced with abandon and with fire, then with incredible ease on her toes, then with vim and agitated animation. A crash of applause followed her.

Dorothy Lang, a little local girl who has had a lot of paid work in higher grade cabarets, showed less personal charm but wonderful technique at ballet and pirouette. Constance Penny, a statuesque girl, in flashing black, with irresistible personality and mighty charm, displayed marked abilities at toe dancing and modern light stuff, and Beatrice Gardel, a beauty, who did a combination of jazz, light contortions, comedy steps and difficult

# KEYE'S FROLIC AND DANCE DISAPPOINTS

## Clubhouse Fund Gets Off to a Bad Start.

Chicago, June 2. A midnight frolic and dance given under auspices of J. Marcus Keye, a local representative of the Actors' Equity Association, and heavily plugged through A. R. A. sources, proved a disappointment in attendance and program Friday night at the Morrison Hotel, where the Cameo room had been donated. The purpose was to start a fund for a clubhouse ambitiously announced as "similar to the Lamb's Club in New York."

The nonprofessional public contributed probably 90 per cent. of the approximately 300 people present, who had been drawn by advertisements that Grace La Rue and Hale Hamilton, Frances White, Ted Lewis, the Greenwich Village Follies chorus, Esther Howard and Patricia Collinge would appear on the bill. None of these showed on the stage or in the audience.

The entertainment was hastily thrown together, mostly of cabaret performers, including Frieda Leonard, Alice Mason, Edith Allan, some small time entertainers and Joseph Lortera and Dan Healy of "Sweetheart Shop." Al Herman was toastmaster.

Edmund Broese, in a speech, pointed out that stage people, who proverbially do so much for others, do little for themselves.

# "OH, BABY" BREAKS FT. WAYNE RECORDS

## After Week's Stay Booked to Tour Butterfield Circuit.

Chicago, June 2. Reports from Ft. Wayne, Ind., state that "Oh Baby," the Marcus Musical Comedy Company's extravaganza, at the Palace showed up with 60 people, marvelous scenery and so much speed, pep and talent that every record for a week's stay in the burg was smashed and the show was immediately booked to tour the Butterfield Circuit, playing a week in each house on percentage.

The scale is \$1.50 top.

Mike Backs is the featured comedian, Ned Alford is manager. The show got \$500 at the opening matinee and \$2,000 that night, and took more than \$5,000 on the week.

Boyle Woolfolk's stock with Guy Voyer in "The Bridal Whirl," recently opened at Monier, Ind., followed for four weeks in Ft. Wayne, with weekly changes of vaudeville to strengthen. The Woolfolk show is reported fair.

# CORT'S WORST SHOW.

## "Just a Minute" Drew \$8,000 in Two Weeks.

Chicago, June 2. Cort's "Just a Minute" hung up a few records here, all leaning toward the general verdict that it was the worst musical show ever in the "loop" at standard prices.

It closed Saturday night after two weeks at the Colonial, leaving the house dark, not even venturing the Sunday night, which for any sort of fair show is a sure sell-out. The week's receipts ran around \$3,000.

It drew about \$3,000 on the two weeks, gross. The scenery, costumes and effects were sold to Chicago & Irons, burlesque producers and the company went back to New York light.

Raymond Hitchcock, in a return of "Hitchy Koo," was hastily booked to jump in Thursday, considered a good attraction to draw the crowds during the forthcoming fat weeks of the Republican National Convention and the international convulsions of Elks.

Going into the show on short notice after it opened here, Tyler Brook, who had shortly before closed with "Angel Face," took two roles in four days with the "Minute" piece. During that time he learned 45 sides, did 14 song numbers and seven different dances.

# ELKS CROWD OUT SHERMAN GUESTS

## Professionals Ordered Out by Hotel Management.

Chicago, June 2. The Hotel Sherman, leading theatrical hostelry for years, has ordered all professionals out, beginning Thursday, over the Republican and Elks conventions.

Imperial closes this week with "Tarlor, Bedroom and Bath," which goes to the Victoria for a week, to be followed by Blackstone, the magician, after which this house is also expected to close.

Frank A. P. Gansola, manager of these two houses, has decided to abandon the burlesque policy at the Victoria next season and will run royalty pieces of the latest shows at both houses, alternating for a week's stand at each.

# PALACE, CHICAGO.

Chicago, June 2. Three acts on the bill used "plants" from the audience: Phil Baker had his clown in the box, Hostock's Hiding School brought up four "students" and Valeska Suratt dragged on Jack Lait, the not so humble, undersigned, Baker's assistant sang and cavorted, Hostock's roughnecks pulled the act into a bit, and Suratt's author did a flop through bad material, his own. The star discovered Lait in his regular Variety Monday act, and the audience, without knowing what it was calling for, called Lait took the rostrum and thanked Miss Suratt for everything except bringing him on the stage. Otherwise the Suratt act, "Burler," went with speed and bang, taking 11 curtains before the unfortunate added attraction, Miss Suratt standing up finely in her dramatic moments and giving a performance far beyond that which she showed at the Majestic, where she was ill. Eugene Strong and Walter C. Perceval shone in her support, a well-matched team of gentlemanly players, and the rest of the company had authority and punch.

(Which isn't a bad little notice from the "Burler" author. If he had used oil as perfectly on a Mumps as he has on his typewriter, so above, the guy in New York who is writing this insert would not have had to spend Decoration Day on a swivel office chair.)

Phil Baker delighted from the Majestic because of illness of Lydia Barry. This essay laid easy on eye and sensibilities—established himself on sight and whizzed and wheezed along to a strong showing though not up to former show aping at this stand. He was on early and was unengaged, and the holiday matinee brought out an unusual number of patrons not familiar with the standards of former vaudeville. Baker followed Hostock's School—a big splendid act of its kind, showing two male and two female riders of polished equine manners and going into the heavy laugh class with the advent of four unkempt youths who, with ropes buckled to waist belts, tried

to "learn" circus riding. The showing was more marked by laughs than applause, but never hesitated as an entertaining exhibit and snappy routine.

The show started off with a surprise. Wayne Beeman and Alma Grace, in a run of skating, talking and singing, stepped past their position, although the house was pouring in, and, with about half the audience seated, got a hit hand at the end. Miss Grace has personality and charm; Beeman has poise and stage presence. And as skaters they could get by without any other work. They will not open bills long.

The next chapter was not so lucky. Lorraine Howard, a character woman with a deep, metallic voice, and Verne Sadler, a rolly-polly blonde with the manners of a snob and the personality of a choir singer, went after the early birds hammer and tongs. Miss Howard wielded the tongue and the audience applied the hammer. The first two numbers were bad, the comedienne's stuff being pretty rough for polite entertainment. When they got down to where the little one sang straight and the other one harmonized with her it began to be fair. Miss Howard's comedy is misplaced; it is of the old-time burlesque type, and not welcomed by an audience that pays \$1.50 and war tax for vaudeville. Maybe if she would black up it would get along better, because one can forgive darkness a lot that is not so lightly countenanced in one of our own. One harmony number got a good hand and the finish drew one return bow.

Aileen Brownson suffered, too, from the strange audience. It seems incredible that any Chicago vaudeville crowd could let this little "pint of champagne" enter and start without a hello hand. But the game little chick knocked down to comedy business, and while her laughs did not echo against the walls as they should have, she whipped over a spanking little personal hit, which is the least Aileen Brownson can ever do before any American audience that has eyes and ears. She dresses too young for her best results, being now a kid in rompers instead of a miss of that wise age used to portray—about 11 or so. In her support Nan Singleton, an amazingly true "straight" as a school teacher, was a tower of strength. Miss Singleton has an inspired personality for this style of work. She was actually realistic in an act primarily aimed for comedy. Aileen gave her material about 80 per cent. of its value. It is shabby stuff, and, while she was and always will be a darling to any gathering of thespians, her "brog" made it hard going and one had to drag laughs on her personality where she might have had them come through clever lines. Monday evening she tore in and went to a smash, nevertheless. Some day she will get a great act—then, no limit.

Glenn and Jenkins fared fairly well to closing. Adelaide Bell rounded out the episode with a varied program of dances, aided by Barney Zeeman at the piano. She found it impossible to hold in the burlesques, but that was scarcely her fault, for her first number was a gem. Her back shoulder kicks and ankle dislocations gave her individuality.

Laid.

# MAJESTIC, CHICAGO.

Chicago, June 2. A bill without general distinction or individual high spots in the main, composing the earned beef-and-cabbage staples of vaudeville fare, with little concerning, few surprises and rather a homely supper than a banquet.

Emma Trevino, first to here

# NOTES

Chicago, June 2. "Tomorrow's Price," the 15th program show scheduled to open at the Woods Monday with Taylor Holmes starred, was postponed until Friday through need for rewriting and rehearsing. The company arrived Tuesday. The show will stay until August 1, followed by "Buddies."

"The Passing Show" arrived at the Garrick was put over until June 13 because Alice Brady's business in "Forever After" continues big.

James J. Schaeffer, booking manager under Jimmy O'Neil for the local Pantages office, lost his way by the divorce route because he put his own name and address on the return slip of a letter he sent to a girl in vaudeville.

Dale Winter, the cabaret star, who married "Big Jim" Colasimo, the cabaret owner who was murdered a few days later, voluntarily waived all claims on his estate in favor of two brothers to prove that she had not married him for his money. She will return to work.

Harry Kelley, a former Chicago lawyer, was mortally wounded last week by a sheriff's posse near Lincoln, Neb. His wife, formerly Leonie Howard, a Ziegfeld "Follies" show girl, rushed to him, and says "If he is in jail 10 years I'll be waiting when he comes out."

Walter Yorks has joined Stewart Walker's stock in Indianapolis for the summer.

Max's Opera House, Elgin, Ill., which has been playing vaudeville Friday and Saturday, is now a three-day stand. It will continue to run pictures the first half.

H. A. Armstrong is at Battle Creek in charge of his review, which opened at the Liberty Park May 12. Billy Kead is in charge of the Armstrong office until June 28, when Kead goes to New York to begin staging some productions for Billy H. Watson, Lew Tilton and Harvey D. Orr.

Chief Belmont of the Bonnet agency was at Superior last week helping to produce three road shows for the Bonnet Amusement Company. The shows will go on the road in August, "Bonnet's" "Jim's Girl," which has been out for several weeks, reports to good business.

Col. F. P. Horn, manager of the stock company playing Idora Park, Youngstown, opens June 14 this season, a week later than usual.

Lillian Bernard is at the Baltimore Hotel, Kansas City, following Cedra Dore, who closed there last week.

Frances Moore, dancer, has been added to the Wellington Cross act.



in vaudeville headlines. Like most of her kind she uses a full stage house set, just why no one knows. The act could be done before the curtain and would be better that way, but like many legitimate artists, notably continental ones, Trentini apparently labors under a misguided impression that a lot of stage-room lends distinction. Her act needed some. While she sang in her usual voice—better than physical comedy standards, not quite of grand opera star quality—and got medium applause, she thrilled no one, and, apparently, drew no one, for the Majestic, which always does big business, had plenty of room at both shows Monday, holiday. Trentini, with an affected male pianist, sang the waltz from "La Boheme," then a semi-classical ballad, then the immortal "Sin Z," then a light encore. She capped with bitingly designs when making her exit, and offered one possible stab for comedy when she ventured a miniature shimmy. Trentini sounds like a headliner, but it doesn't work out that way.

The overworked Phil Baker, serving at the Palace also, next-to-closing here and went big, as big as ever, considering that the house was not essentially enthusiastic. Tanager Brothers, Roman are manipulators, held in the mob almost to a man, it being an early show through it did not start until 8.35. Oscar Miranda Trio led off. Miranda is a powerful brute who does stunts in the air on a long pole held in the belt of a sphinx-like underlander; he also whirled on a revolving trapeze, more spectacular than electric. Did fairly.

Hampton and Blake drew the deuce—and trumped it. He is a likable chap, chunky and lastly droll, she is a spectacular beauty with brick hair that glitters and gleams and warms, a sure-footed personality that appeals solid attention when she is on, and a smile that must be Irish. She started in the audience, which was unnecessary, as with a word or two of change the whole thing could be done on the stage. They roared off fast hip replunders and a mild, pleasant song, and made more of the No. 2 position than the average act would have that might have fought and sweated and labored to combat its difficulties. Hampton and Blake smack of vaudeville as those who own vaudeville would have us regard it.

Gibson and Connell played their Hoffman surefire. The Honey-moon, to the same results as before, though it is repeating pretty thick. But Gibson dulled the edge by a certain speech, when he said: "I hope the married men in the audience will take an example from this little sermon. Beat 'em up."

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boys, they love it, and adopt my motto—marry 'em young, treat 'em rough, tell 'em nothing." That gospel was entirely acceptable in the act, in the character, in the plot, but in his own person, before a street drop, it let his act down like a rock and it drew neither laughs nor hands. One of the great mistakes of vaudeville is that performers, who may be good performers but that does not necessarily make them masters of propriety and good taste—are permitted to say about what they please, especially in "speeches."

Low Docketader, running for president, ran a strong routine, worked hard and got triphammer laughs. For encore matter he told some stories, getting away from his usual style, and they were good and went well. His finish was a row one, but Docketader is pretty wholesome, and it was black as well as blue, which took some of the dynamite out of it. Docketader easily held up the traditions of his fame. Jack Allman and Marcia Nally, a young man well satisfied with himself, and a petite girl who doesn't hate herself either, got a great start on satire, then sugged by stretching it too long, then pulled up with a neat comedy song, then went below par again with a couple of singles, got it rising again with some farewell gags, and finished lukewarm. The girl reappears in a bizarre and daring costume, which only her smallness justifies. On appearance they make a corking couple. The girl is charming when not working alone, at which time she is inclined to overdo everything. The man is a fine straight, but not much shocks as a balladist.

**AMERICAN, CHICAGO.**

Chicago June 2. Elmore and Lord easily cap the honors of this bill. Elmore's cannibal character got them. He is capably assisted by his attractive little partner. The girl sings kid songs well, if a trifle weak. If the girl were a little weightier and fed better the laughs would be yelps. Also the finish needs more punch injected into it. As it stands the act is sure fire, but with so little something out would be eligible for entrance into the exceptional class.

Opening the show the Flying Lancers were mildly accepted. None of them were really accepted. None of them were really accepted. None of them were really accepted.

George Kataluh's Hawaiians entertained with the usual Hawaiian routine, receiving a mild approval for their efforts. There are two possible departures from the usual, one a piano, the other the jet black costume worn by Mignon, the Hula dancer.

A couple of shots off stage brought Billy Walsh on with a rush to announce that "the said her husband was out of town." The dynamic entrance and realistic painting gave promise of Walsh's having something to offer, but the opening remark quickly retracted the promise. The bewhiskered foundation on which his act is constructed gave him a poor start. He dug furiously for laughs, making an especially strong play for the wet vote, but failed to count.

McRae and Clegg closed with a good looking bicycle act. The girl rides well and the man puts over comedy in neat style. The act pleased.

**RIALTO, CHICAGO.**

Chicago, June 2. Russ's dogs opened and pleased. Allan Grey does a magic act that rolls across nicely, getting an armful of laughs out of a couple of kids

**EQUITY DEBATE**  
(Continued from page 7.)

bert contract in 1915 and had refused. Emerson said Lachaye was at the time playing for John D. Williams in "An Ideal Husband" and Lee Shubert owned part of the show. Emerson charged that the reason Lachaye had refused to disavow the Shubert contract at a special meeting of the Equity, called in 1918, at which Lachaye had at first consented to be the principal speaker and analyze the Shubert contract, was that when he (Lachaye) found out he was working for Lee Shubert as well as Williams, he (Lachaye) immediately called off the public reading. Emerson stated Norman Trevor had informed Lachaye Shubert was heavily interested in the "Ideal Husband" show.

In rebuttal later, Lachaye emphatically denied Trevor or anyone else had ever told him Lee Shubert was interested in "An Ideal Husband," and that to this day he (Lachaye) does not know anyone but John D. Williams to have been interested in the play. Lachaye further stated he had refused to disavow the so-called Shubert contract because he (Lachaye) did not believe it was fair to call the contract in question and to be disavowed a "Shubert" contract when Hammonstein, Gert, Brady and other managers were using the identical contract. In a spirit of fairness, he stated, he did not believe in making a goat out of any one particular manager when so many others were issuing contracts of similar character.

The Equity executives were firm in their demands to center the fight on the Shuberts, and upon the refusal of the A. E. A. executives to recede from their position, he (Lachaye) told them he would refuse to be a party to such a plan unless all of the managers using the same contract were to be attacked at the meeting.

A report on the financial condition of the Equity brought out some interesting figures. At the annual meeting in May, 1919, the A. E. A.

from the audience. His finish needs strengthening. Just two people applauded when he bowed out. The Stratford Comedy Four, a man quartet staged in a school room went big. They got laughs on their gags, and the songs went over top notch. A very good act for the small time. Delbridge and Grommer pleased mildly until the finish, a double song that lifted them out of the rut. Their voices sound much better together than in the solo numbers. Bill and Bob Millard dug up a good many laughs, and Bob got a good bit of applause on his bicycle balancing trick. Hart and Helene created a good impression. Their act is well staged, the talk is pleasing and they work into their instrumental numbers in good style.

Mattie Lachette registered a solid hit with her "kid" characterizations, her impression of a little girl singing and dancing at an amateur show going across big. The Right Domine closed the show with a selection of classic songs that didn't touch the mark. They deserved little more than they got for their efforts, which was little enough.

**KEDZIE, CHICAGO.**

Chicago, June 2. White Brothers opened with a badly presented and poorly dressed comedy acrobatic act that had little to offer. Newell and Most had tough going in second position, but their neat, finished appearance and thoroughly likable personalities couldn't fail to register for them. Took five unforced bows at the finish and were forced to do an encore.

Harry and Rita Conley were an unquestioned hit, on third. They carried the audience naturally and easily through all the stages of emotion, from bubbling, riotous laughter to heart-melting situations. The lighting effects on the drop at the finish were a bit in themselves. Francis Renault followed, displaying some wonderful gown creations. The audience liked his impersonations. Mack and Earl chased each other up and down the boards digging up laughs all the way.

Milo Rhea and company closed with an elaborately staged and beautifully gowned review. The company consists of two men. One sings and the other plays the violin and piano, while the Milo, dances. Artistically good, but too slow for closing.

**NIRDLINGER ENTERTAINS.**

Philadelphia, June 2. The theatrical managers of this city are guests at the Borna Vista, Gloucester, of Fred G. Nirdlinger. About 30 are attending. Among the features is a shad dinner.

had a bank roll of \$14,500. At the present time the Equity treasury holds approximately \$110,000. The sum of \$12,000 was spent on putting the Chorus Equity in shape. \$4,000 was turned over to the American Artists' Federation (former White Rats) for dues of members who joined Equity during the strike and through playing in vaudeville and burlesque were transferred over to the A. A. F. For legal fees the Equity spent \$4,000 during the strike; \$30,000 was paid out to needy members during the strike, of which \$4,000 has been repaid.

Emerson denied the Lexington audience had hired him because of a defense of George M. Cohan during the strike. Regarding Earl Booth, Emerson said he would concede Mr. Booth may have made an error of judgment in handling the "Rinbad" case. He also admitted Booth had held a contract calling for 2 1/2 per cent. of the net profits of the Equity benefits. Emerson defended the Booth contract, stating Booth received \$100 a week for filling two Equity jobs and he (Booth) had only netted some \$11 weekly extra on the year through the 2 1/2 per cent. contract. "Hardly worth speaking of," was Emerson's characterization of Booth's "net."

**Emerson Admits Mistakes.**

Emerson admitted the administration had made some mistakes, but said that was liable to happen in any organization. Even admitting, for the sake of argument, that the present administration was a bunch of "crooks" and "bandits," Emerson said, he did not think Lachaye would be much of an improvement, because Lachaye had been on the council and had attended only three meetings in two years. Later Lachaye stated he was out of town and could not attend.

Regarding Constance Farber's alleged dismissal by the Shuberts, Emerson said that was not true. If Miss Farber was not with the Shuberts, it was because she wanted to get away from them and had left of her own accord, Emerson said.

Following Emerson's speech, Lachaye was granted 30 minutes in rebuttal. It was during this period he denied Emerson's charges regarding the reading of the Shubert contract. Lachaye got a big laugh when he made a remark that he (Lachaye) had been busy recently in New York while Emerson's press agent was writing the Emerson speech. Even Emerson joined in on this. In stating his position in the Shubert affair, Lachaye said he did not think it was right for an actors' organization to take sides in a managers' quarrel. Bill Brady had taught the Shuberts many cute little tricks in dealing with actors. Lachaye said, Brady was described by Lachaye as "the arch manager."

A letter signed by Helen McKellar read by Emerson later stated Miss McKellar had been informed Brady had said he would like to see Lachaye elected president of Equity. Lachaye's reply to this was that he had not had any business dealings with Brady for three years. The last time he had talked to Brady when he had dragged the manager to the door of a courtroom with

the intention of charging him (Brady) with perjury. So much for Brady's opinion of him, Lachaye said. During the 30-minute rebuttal speech Lachaye took occasion to "call" the Emersonites who were still trying to break him up by demanding fair play and stating partnership had gone beyond all bounds. A comedy angle of the debate developed when someone whispered to Lachaye that most of the hiring was being started against him by Mrs. Emerson (Anita Loos). Lachaye smiled and replied, "I give her credit. Why shouldn't she boost for her husband? I admire loyalty."

**Battered by Opposition.**

During Emerson's 30 minutes of rebuttal he said the reason the "Shavings" case had not been settled was because the council had been constantly bothered during the last few weeks by the Lachaye campaign committee's visits complaining about various things.

It was very noticeable that while Emerson was speaking Lachaye refrained from interrupting, living strictly up to the rule of the debate in this respect. Emerson, on the other hand, attempted to bark Lachaye four or five times while the latter was speaking. Francis Wilson, the chairman, having to caution Emerson regarding his interruptions on three different occasions.

Emerson entered a general denial of the Lachaye charges during his 30 minutes of rebuttal, and then Lachaye took the floor for the final five minutes allotted to him as the challenger.

Just before the conclusion of the debate Lachaye started an uproar by an attack on Earl Booth. Booth was a colonel in the U. S. Army in the recent war. Lachaye intimated Booth had worn spurs to keep his feet from slipping off his desk. A woman in the audience took occasion to remark what she deemed a reflection on Booth's war record, and she screamed: "Fotten! Stop him, please!" The audience immediately started to take sides in the argument and Wilson was forced once more to plead for order.

No decision was rendered, in accordance with the rules of the debate.

**SHOWS CLOSING.**

"Purple Mask," Majestic, Brooklyn, May 29.  
"Mittin' Through," Broadhurst, New York, May 28.  
"The Girl in the Limousine," in Chicago, June 1.

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None has its Cathedral. London has its Westminster Abbey. Egypt has its Pyramids. Washington has its White House. New York has its Statue of Liberty.

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## BOOKS AND PERSONS.

David Belasco has written in "The Theatre Through Its Stage Door" (Harper and Bros.) a book of interest, both to professionals and to those outside the theatre. Perhaps Louis De Foe, to whom acknowledgment is made for help, gave these articles collected from the "Ladies' Home Journal" their popular slant. Yet Mr. Belasco has never cared greatly for the sake of differing with the popular taste and says as much himself in his somewhat naive statement that the art of the theatre is democratic. Where he has been wise is in keeping ahead, not following after, and all the hightowns in the world cannot dispel the illusion that in game work there is chance and daring, and in novelty a degree of art.

From the standpoint of publicity Mr. Belasco has always occupied a unique position and one that has brought continuous fame. For one thing he is always being knocked by the highbrows. This in itself is an advantage. Another thing in his favor is the almost idolatrous regard any faithful copy of life always carries in the masses, and this manager is forever copying life with an exactitude that takes the breath away. No one is his equal in this respect. People who are not accustomed to look for the significance underneath appearances, for the philosophy that causes things to move as they may, have to fall back on something they can understand, and it is very simple to recognize a copy of what they have seen. The better the copy the more pronounced their admiration. We find a likeness in novelists to Mr. Belasco in the theatre. His similes there report life and illustrate it. They do not dig into it for motives and they are also certainly the most popular writers today in America, just as Mr. Belasco and others of like tendencies are the most popular producers.

To quarrel with this fact is to quarrel not with the white-haired genius of Forty-fourth street, but with the American people. Truly a foolish thing, it places those who engage in the practice in a ridiculous position. We find them (men such as Walter Pritchard Eaton, for example) strutting through their little pieces, shouting their inherited opinions, squabbling because today is not yesterday. If they would but read this "Theatre Through Its Stage Door" they would find the recipes of the wizard laid out in the simplest way. Running through all of it is a naive confession of the commercial uses to which a playhouse can be artistically put.

And there is more to it than this. Mr. Belasco tells in the course of his book much that is interesting and tedious down and lends the authority of his signed statement to much that has long been wild gossip about his ways and methods. After a preliminary treatise he shows how a play is built. The authors become his rewrite men, except in one or two cases, notably in "The Elmer Fisk" Eugene Walter, when he wrote this play knew what he was about and the producer did not change it. Given more interesting than his methods of dealing with writers are Mr. Belasco's ways with an actor. He tells in popular terms of how he studies them through their eyes. Those who are good listeners, he declares, will make the best actors, and he favors individuality—a result, he suggests, of our haphazard method of developing theatrical talent.

Before he is through he has set before us the much discussed circumstances connected with his training of Mrs. Leslie Carter and Frances Starr and justifies treatment that has excited the doughboys of the Lambs' Club again and again to declare themselves against him and on the side of their curious notions of the way to develop emotion. This downing of old standards

## CREDITING "VARIETY."

A Variety staff man wanted to write an editorial calling the attention of dramatic editors and city editors to the large mass of theatrical news matters reprinted from Variety without credit given this paper. At first he spoke softly on the subject, then he commenced to rave, and at the finish he believed it.

We don't agree with our enthusiast. If we did, we would accept one of the several offers of clipping bureaus, to place them on Variety's free list in exchange for clippings from other papers mentioning Variety. The press bureaus evidently didn't expect to be kept very busy watching out for Variety mention. One bureau wanted three Variety weekly in exchange for the service; another said two would do. We didn't fall for any of the offers, for we don't care.

If a daily or another weekly rewrites any of Variety's news without crediting Variety, it doesn't injure us in any way, socially, morally, financially or financially. If a Variety reader afterwards reads a Variety news item in another paper, that Variety reader will know Variety had it first. If the reader of the rewrite doesn't read Variety, it can't make any difference anyhow, so let the dramatic and the city editors make all the use of Variety and its news that they may want to, with or without credit. We don't think enough about it to spend 50 cents a week to copyright our stuff. If it's a matter of convenience, let it go at that.

## TOMMY'S TATTLES

By THOMAS J. GRAY.

It's a pretty serious thing picking a presidential candidate now-a-days. Up to the present time they didn't have to figure on a man who could stand ocean travel.

The Supreme Court has decided against referendum for the States. What was that war in '76 all about anyway?

Federal agent says Uncle Sam should buy all the liquor now in bond, which is our idea of some check to take.

French girl on way to America to marry American soldier she met in France fell in love with a man she met aboard the ship she crossed on and told the ex-soldier it was all off. It seems no one will ever know all the horrors of war.

The ex-soldier didn't feel so bad about it until he found out the fellow who won his bride-to-be was a tenor singer.

In an interview with the boys from the New York papers Douglas Fairbanks says that Charlie Chaplin comes to his house and stays for weeks at a time. That's the way to live, be a guest and pay 'em off in laughs.

This is the time of the year the theatrical managers announce their plans for next season. Mr. Albee Leghewes announces that next season will be the biggest year the drama has ever known. He states the public wants better and more artistic plays. He intends to give them the best next year even if he produces nothing. Mr. Pack M. Inn, the well-known theatrical manager, announces that next season, instead of signing up actors and actresses, he intends to sign up a bunch of carpenters and plasterers so he can finish some of the theatres he has been building in the newspapers.

Mr. Grub Alford, the progressive theatrical manager, announces that owing to the high cost of white paper all of his theatre programs will be printed on white satin next season.

The Danes have bought one million tons of American coal to be shipped next year. Someone must think the coal miners are going to keep on working.

Babe Ruth stands a good chance to be famous for a long time, unless someone nominates him for vice-president.

Eugene V. Debs, who has a ten year contract to play in Atlanta for the Government, has been nominated for president on the Socialist ticket. He has it on the other nominees—he didn't have to listen to all the convention speeches.

Several churches have lifted the ban on dancing. Too late, that society act crase is over in vaudeville.

Looks like the shimmy will soon shake a farewell.

What will become of the naval jazz bands?

Where are all these war female impersonators?

will interest most, perhaps, but the whole book has a popular flavor, each page some incident of interest.

Now if Mr. Belasco will write just one more book, that of or on an recent visit abroad—his impressions over there—his reception, and the enthusiasm of the foreigners over David Belasco, as a manager, producer, artist and theatrical explorer, for he is all of each—but more even yet, on the standing an exalted figure in his or any profession finds himself in away from home, on the assumption he does not find it at home. Please, Mr. Belasco, slip it to em.

Cecil Safter and Roscoe Kaplan, stenographers in the Moss office, have announced their engagement. The first named to Maxwell Marvin and Miss Kaplan to Lew Leichter. Both of the bridegrooms-to-be are non-professionals.

A burglar got into Leon Kimberley's apartment at Yandis Court last week and made away with three suits of clothes and two overcoats.

The Wilson and Rialto, two theatres in West New York (N. J.) controlled by the same interests, are now being booked by Eli Sobel. Both play one and two-day dates, the latter house using vaudeville for Saturdays and Sundays during the summer. Sobel will take over

## WHAT IS IDEAL VAUDEVILLE BILL?

## Readers Asked to Submit Opinion.

Variety is receiving letters in every mail in response to the question, "What is an ideal vaudeville bill?" The letters should be addressed to Ideal Bill Editor, 154 West 46th street.

They will be printed as nearly as possible in the order in which they are received. Programs should be selected with the following points borne in mind: Eight or nine big-time acts, from acts now playing or having within a year played vaudeville, practical playing, in running order, reasonable financial limitations and variety.

Submitted by Pauline Cook:  
Finch's Mules  
Duffer Bros.  
Whipple, Hues-  
ton Co.  
Demarest and  
Collette  
Avon Comedy 4  
Santley-Sawyer  
Co.  
Glenn and Jen-  
line  
Four Readings  
Miss Cook won third prize in Variety's last Ideal Bill contest in 1911.

Submitted by James F. Heidelberg:  
The Earles  
Gallagher and  
Reilly  
Val and Ernie  
Stanton  
Claude and Fan-  
nie Usher  
A strong show with plenty of comedy. All of the acts are well known, except the closing one. It's an expensive looking array.

Submitted by Selma Haines:  
Anderson and  
Yvel  
Nelson and Cro-  
nin  
Low Brice and  
Co.  
Demarest and  
Collette  
Imhoff, Conn and  
Corcoran

Miss Haines figures this bill will cost about \$4,000, and says we can call off the contest, as her entry will win sure. She may have an ace in the hole about the cost, or may be

motivated for psychological reasons. According to Lackaye, the administration of which Emerson is a part, will read a favorable report of the year's activities of the Equity. An attempt will then be made to stampede the meeting to vote solidly for Emerson. Lackaye states, on the ground of the good work performed by the Equity.

The campaign which closes today "has been conspicuous for political trickery that would shame a Tammany veteran." Lackaye said in a statement issued Wednesday. As an illustration of the methods used against him, Lackaye claims several adherents of the Emerson faction have asked that he (Lackaye) be defeated for three reasons; first, that he (Lackaye) is a Catholic, second, he is a Sinn Feiner, and, third, he drinks to excess. Harrison Brockbank, a councilman candidate on the Lackaye ticket, was approached recently by an English actor who advanced the three reasons above mentioned why Lackaye would not make a good president for the Equity. Brockbank, who is an Englishman, informed Lackaye of the circumstances and offered to issue a statement that any religious or political beliefs of Lackaye had nothing to do with the present campaign, and he (Brockbank) would stick to the Lackaye ticket to the finish.

In discussing the alleged propaganda certain of the Emerson faction were claimed to be using against him, Lackaye said, "I am first and last an American. I am a Catholic. I wish I were a better one. As regards the claim that I favor Irish freedom, I believe the peace council declared for the self-determination of small nations. I agree with our government. I don't think we should be selfish with freedom. If we are honest and generous we ought to want everybody to have it. I believe in a free Ireland, a free Poland and a free Fin-

Just guessing. It figured over \$4,000.

Submitted by Myron H. Oersky:  
Bellefleur Bros.  
Dugan and Ray-  
mond  
Avon Comedy 4  
Lee Beers  
and Co.  
Harry Houdini

Mr. Oersky evidently has a good memory. Houdini hasn't played in vaudeville in several seasons. More, Adolphus may be a big timer, but the Ideal Bill man has failed to catch him at it.

Submitted by Harry J. Steiner:  
Geo. N. Brown  
Bernard and  
Duffy  
Jimmy Barry  
Santos and Hayes  
Mosses Family  
Intermission  
Harry Green and  
Co.  
Juliet  
Belle Baker  
Anita Friedland  
and Co.  
Jason and Haig  
Jason and Haig look mis-matched closing a show. One of the bills would cost nearly \$5,000.

Submitted by The Miranos:  
Joe Jackson  
Savoy and Bren-  
nan  
Sophie Tucker  
Rockwell and Fox  
Irving Berlin  
Mehlinger and  
Wm. Rock and  
Meyers  
Owen McGivney  
Prisco  
Dainty Marie

The bills are laid out all wrong. The second "Ideal Bill" makes us suspicious that Anonymous is a song plucker.

Submitted by Lloyd Evans:  
Royal Gaiety  
Laurel Lee  
Bert Baker and  
Co.  
Brendel and Burt  
Val and Ernie  
Stanton  
and Johnson  
Looks good on paper and should play smoothly. Also qualifies from the financial standpoint. Plenty of variety, with the Revue adding the necessary flash.

entire. "As for drinking to excess—it's rather hard to get nowadays."

The introduction of the racial and religious thing is not charged to Emerson, but to certain English actors who have long despised Lackaye, for reasons best known to themselves. Lackaye has frequently said—"If this country is good enough for a man to earn his living in, it is good enough for him to become a citizen." Similar sentiments were expressed last week by Joe Weber, president of the American Federation of Musicians, which permits no one to make an application unless he has taken out his first papers.

Two English actors, one in America for 20 years and the other for 30 years, and not citizens, are reported to be the ringleaders of the religious and racial propaganda. There is, however, a considerable element of English actors in the Equity who, above all else, believe in fair play and strongly deplore the attempt to beat Lackaye on the religious and racial issue.

It is understood that since the introduction of the racial and religious thing, many Americans as well who were not particularly interested in the campaign have determined to vote for Lackaye, as they also believe in fair play. Lackaye, in speaking of the racial and religious issue Wednesday afternoon, mentioned a similar circumstance that came up in the James O. Hines presidential campaign 26 years ago, when the Rev. Mr. Burdard on the eve of election issued a statement saying the Democratic party was a combination of "Hum, Romanism and Rebellion." As a result of Burdard's unfortunate statement, Hines, the Republican candidate, was snored under. It is possible the same reflex action might occur in the present Equity campaign, according to sentiment expressed along Broadway this week.



## SHUBERTS BUILDING TWO THEATRES IN CINCINNATI

One of Them Will Be Named in Memory of George B. Cox—\$500,000 for Property—Work Will Begin Immediately at Approximate Cost of \$1,500,000.

Cincinnati, June 2.

Mrs. George B. Cox announces that one of the twin theatres which the Shubert Theatrical Co. contemplates building in Cincinnati, will be named after her late husband. Both houses will be erected on the site of the old T. M. C. A. building at the northwest corner of Seventh and Walnut streets. According to present plans, the George B. Cox Memorial Theatre will be constructed largely of marble, and is to be patterned after the Maxine Elliott theatre in New York.

Attorney Ben Heidingerfeld, representing the Shuberts, completed negotiations several days ago for the purchase of the property, which comprises 234 feet on Seventh street by 100 feet on Walnut street. The cost of the property was about \$500,000.

Work on the two theatres, costing approximately \$1,500,000, will begin immediately. The theatre on the corner will be the larger, containing 2,600 seats, and will be used for musical comedy and spectacular productions. The Cox Memorial theatre is to have 1,300 seats and will be devoted to dramatic offerings.

The Shuberts intend to book attractions for two weeks at each of the houses.

### IN DOUBT ABOUT MARRIAGE.

Huber Secures License, But Wants It Kept Secret.

Syracuse, N. Y., June 2. Whether Paul Daugherty Huber, with the Knickerbocker Players at the Empire, decided the proper way to secure publicity for his wedding was to request the local papers to remain silent about his license, of course, is his own affair, but that's the way he went about it.

Yesterday Mr. Huber, with Lillian Adels Wells, of Greenwood, Miss., appeared at the city clerk's office, securing a marriage license. Both are 24 years old. Huber lives in Wilkes-Barre, Pa.

Following, Huber called the newspaper office, asking nothing to said about the license until he made up his mind whether they would use it. Mr. Huber added he did not want the report to spread too fast until he decided.

Up to this afternoon he seemed still in doubt.

### "THE ACTOR" CHANGES

No Longer "Official Organ"—Now "Devoted" to A. E. A.

Chicago, June 2. In its second issue, "The Actor," the new theatrical weekly published here, changed its billing to "Devoted to the interests of the Actors' Equity Association." The first issue said it was "The official organ of the Chicago Actors' Equity Association." There is no such society.

The staff remains the same with J. Marcus Keyes managing editor. Keyes is the local representative for the A. E. A.

The policy of the paper has not been altered. It carries news and criticisms and in the general layout follows the customary lines of the several local theatrical weeklies which have preceded it in this city.

The A. E. A. is said to have peremptorily ordered Keyes to withdraw the unauthorized line. Paul Dullell of the governing board, who hurried to Chicago when the A. E. A. in New York heard what Keyes had done, ordered the change shortly after arriving here.

### POSTPONE "CINDERELLA"

The Shuberts were to have presented their new Winter Garden show, "Cinderella on Broadway," at the Nixon, Atlantic City, June 7, but were not ready and decided to postpone it until June 14.

Then it was discovered Ziegfeld's new "Follies" would be at the Apollo that week and so the Winter Garden piece opens at New Haven, June 9.

## REPORT "SCANDALS" SHOW SUPERFINE

Correspondents Report Dialog Suggestiveness.

"The Scandals of 1928," George White's second production under the "Scandals" title, opened at Washington May 28, and is playing Atlantic City this week. The show starts its New York run at the Globe next week.

Reports to Variety from both cities say the production is super-fine, but each correspondent mentions suggestiveness in dialog, particularly by Lou Holts and Jack Ross. White does not appear until near the end of the performance, when he proclaims himself the greatest dancer in the world. He does a few steps in proof. Immediately afterward there is a chorus number in which groups of a few girls each do the same dances much better than White.

The production was mentioned from Atlantic City as equalling anything the "Follies" has ever shown. One "spider web" set is said to weigh 39 tons. That set delayed the opening in Washington from Monday until Wednesday.

The White show last season when opening at the Liberty was reported in need of much fixing, which was attended to, the show going along through the season, as about the biggest winner in the musical comedy line.

### TWO A WEEK

In Binghamton for Summer Stock Run.

Binghamton, N. Y., June 2.

The coming of the Somerville Players to the Stone Opera House for a summer run and the transfer of the Stone's present program of pictures and vaudeville to the New Binghamton was announced today.

The Players are headed by Anne Bronaugh and Carroll Ashborn, and include also Booth Howard, Audrey Baird, Gertrude DeMont and John Gordon. James A. Doyle, for six years with the Albee Stock at Providence, will direct the company. Clyde E. McArdie, permanent manager of the Players, and H. M. Addison, local manager for O. R. Hathaway, will share the joint business responsibilities.

### "RABBI'S MELODY"

Chicago Police Keep Crowds in Line at Box Office.

Chicago, June 2.

"The Rabbi's Melody," the great Yiddish musical comedy success, opened here at Glickman's Palace, advertising the original cast.

It took a wagonload of police to keep the crowds in line at the box office.

### "FOLLIES" OPENING.

Premiere at Atlantic City, June 21, at the New Amsterdam.

The Ziegfeld "Follies" is now set to open Tuesday, June 18, at Atlantic City. Plans for the show bring it into the New Amsterdam, New York, the following Monday (June 24).

The opening dates of the new Winter Garden piece are about the same out of town and in New York, though the Shubert show will not debut at the theatre.

### BELASCO CLOSING.

David Belasco's production of "The Son-Daughter" will close its long season at the Belasco June 15, not wishing to back the hot weather with as big a production.

It will probably reopen the season at that house about Labor Day.

## \$20,000 SILL BENEFIT MONEY GOES IN TRUST

Committee of Three Is to Disburse the Funds.

The money netted from the benefit for William Raymond Sill, amounting to \$20,000, has been given in trust to a special committee appointed by the general Sill Benefit Committee. The funds are to be disbursed in an unique way.

The special committee of three is made up of Henry Young, Renold Wolf and John Toubey. All hospital and doctors' expenses will be taken care of. It is estimated about \$4,000 will be required. Sill is to receive a sum weekly equal to his salary until such time as he is able to resume activities. When he does return to work, should his salary be less than that earned before his leg was amputated, the difference is to be made up weekly from the fund. Should his old salary be secured by Sill, the balance in the benefit fund is to be kept in care of the committee until such time in the future when he might, again become incapacitated.

The money cannot be disbursed except by check signed by two of the three committeesmen.

The plan of disbursement was devised by John Pollock.

## APPOINT RECEIVER FOR PRODUCER COURT

Must Satisfy \$1,100 Helen Weir Judgment.

Arthur F. Driscoll, of O'Brien, Malevinsky & Driscoll, had a receiver appointed for John Curt last week before Justice Schuck in the City Court, to satisfy a \$1,100 judgment in favor of Helen Weir against the producer on breach of contract.

In the supplementary proceedings it was discovered Curt's sole assets to be a \$15,000 policy and a \$75 weekly income from the Curt theatre. He stated he was in no wise financially interested in the seven shows he had out the past year—"Paddlers Three," "Listen, Listen," "The Whirlwind," "Three's a Crowd," etc.—but only received \$100 a week from each. His income from the Standard theatre has also disappeared with the sale of the property to R. K. Rinsberg.

Hon. Charles D. Donohue is the receiver.

## WOODS' PICTURE CLAUSE REJECTED BY PLAY COMPANY

"Star Sapphire" Contract Provided Against Loss on Road—Recovery Through Picture Rights—Leads to Business Severance Between the Parties.

## EXPAND STOCK HOUSES IN WEST

Tom Wilkes to Add Two to Denver Circuit.

Denver, June 2.

Tom Wilkes, head of the Wilkes Players, which now has stock theatres in Denver, Salt Lake City and Seattle, has announced that he intends to expand the present organization to a circuit of 16 to 18 theatres by the end of the year.

Mr. Wilkes arrived here from Los Angeles last week and, in company of Ben Ketcham, manager of the local Denham, a Wilkes house, left for Kansas City and Omaha, where, it is understood, the first two houses will be taken over.

Returning to Denver Mr. Wilkes was unwilling to comment on the results of his trip other than that they had been favorable.

Companies on the Wilkes circuit will not move from place to place, but will remain as fixtures as far as possible, since it is the opinion of Mr. Wilkes, based on long experience in stock work, that a company which would succeed must stay in a city for an extended time.

### BENNETT'S VACATION.

Richard Bennett has announced he will leave the cast of "Beyond the Horizon" for a rest. He proposes to make his vacation effective June 21.

With his going it is likely that the show will close, although plans for a substitute in Bennett's place is vague. He will resume with the piece in the fall.

### GROLL NATIONAL HEAD.

At a board meeting of the National Amusement Co., operators and owners of the National, Boston, held in the office of P. F. Shea last Friday, Charles W. Groll was elected president, Frank D. Shea, treasurer, and George H. Nikolai, secretary.

A. H. Woods and the American Play Co. have gone to the mat over the question of a new picture clause which Woods placed in one of his contracts for a play which he secured from the American. The result is that Woods has informed the American he does not care to have it submit any plays to him in the future.

The clause that caused the trouble provided in case a play known as "The Star Sapphire" (which Woods had secured from the company) lost any money in its preliminary tour on the road before shown in New York, that that amount of loss was to be deducted from the price received from the sale of the picture rights of the play before Woods made settlement with the author.

The contract was accepted by the American in the case of "The Star Sapphire," but when Dick Madden submitted another play to Woods, he is reported to have stated none of the loss on the road could be mentioned on this occasion. Woods accepted to it and, later, is said to have sent a letter to the American company to call all deals off, returning "The Star Sapphire" and forfeiting advance royalty paid.

### BILTMORE FOR CARUSO

Tenor to Live There, Beginning Next Season.

The New York home of Caruso next season is to be at the Hotel Biltmore. The tenor has lived at the Knickerbocker since that hotel was opened, but with the passing of the establishment was forced to seek new quarters. The manager of the Biltmore made a special trip to Cuba, where Caruso was appearing, and signed him for the 18th floor of the Biltmore for next fall. During the summer Caruso will live at Southampton, L. I., where he has taken one of the show places.

With the passing of the Knickerbocker is a bit of interesting history regarding the hotel. When the doors were first opened Regan had invested just a little over \$1,000,000 in the furnishings of the place. This amount was paid off in a little more than two years of running.

The furnishings that he brought from abroad have increased in value and the sale will bring a return on a great many of the furnishings that will be greater than the original cost. There are 600 French clocks used in the rooms. When originally bought they cost \$50 each in France. To-day they are quoted at nearly \$100 each. The Poulie furniture, especially made for the hotel in Philadelphia, could not now be duplicated for the amount it originally cost and will undoubtedly touch that figure at the sale.

### MUSICIANS' WAGE SCALE

Contract Between U. M. P. and Musicians Ends July 1.

The meeting of the musical committee of the United Managers' Protective Association called for Tuesday afternoon was postponed until yesterday. The committee comprises Ligon Johnson, Ralph Long, A. E. Arons, Mark Leuchter, F. X. Hope, William Oviatt, Lyle Andrews.

The contract between the U. M. P. and the American Federation of Musicians runs out July 1. The committee is trying to reach some form of settlement with the musicians on the demands that the organization made.

An increase of 10 per cent, over the present scale was turned down by the musicians.

### "THE RAT" DUE JUNE 14.

Wagenbach & Kempner's new attraction, "The Rat," bringing the two partners back to the legit after an absence of several years, is scheduled to go into the Playhouse for a summer run.

The date set is June 14.



MISS ELSA MAY

"THE PRIMA DONNA DAINTY"

ELSA MAY returns to New York, having completed a successful season as leading woman in the Fred Stone "JACK O'LANTERN" company.

Miss May continues her voice culture in preparation for a Broadway production, several offers for which she is now considering.

PERMANENT ADDRESS: 101 SEVENTH AVE., ROOM 106.



## SCARE ON SHUBERT BREAK FLOPS WITH NEW YORKERS

**Western Explosion Peters Out When Principals Are Pinned Down on Return—Selwyn, Harris and Hopkins Have Had Alliance for Year.**

The talk given Percy Hammond by Archie Selwyn in Chicago and reproduced in type by Mr. Hammond started nothing in New York. Selwyn said in Chicago that the Selwyn, Arthur Hopkins and Sam Harris would break away from their current booking connections. That was important. In New York Mr. Selwyn qualified the statement to make it eight years hence for the Selwyns. That was unimportant. Other producers predict a break long before then.

The Selwyns, like other legit producing managers bound onto the Shuberts, with or without, are not making any special efforts to boost the Shubert system, but the Selwyns, like the others who might do something if breaking away, are tied down to the Shuberts through agreements that cannot be lightly thrown over.

### Booking Contracts.

That may be one of the reasons likely why the Shuberts very recently, when the Selwyns failed to call for their Shubert booking contracts for next season, sent the contracts on the day the Shubert-Selwyn agreement called for to the Selwyn office in an express wagon. They almost made a lead.

Some weeks ago Lee Shubert said through Variety none of the plotting producers could leave within the next five years. "Arch" given Lee three more on top of that. Lee must have heard about the chomping of Selwyn, Harris and Bringer. The first day A. L. Bringer had Archie Selwyn on the golf links the Shubert secret service got its orders. Besides golf, Bringer and Selwyn have been lunching. That lunch stuff with Bringer always means something, and prohibition doesn't seem to have stopped it.

Onlookers say Archie must have forgotten the day he went to see Bringer about the Selwyn theatre, the day before he saw Shubert. Archie strode into Bringer's office and stated he needed \$200,000 to build a theatre (Selwyn) on 43d street. Bringer asked him to read that last line over again, then demanded to know by what right he was building a theatre before asking Bringer. Selwyn replied he didn't know it was as bad as that, and as he picked up his hat repeated about that couple of hundred. Bringer said to stop kidding, or something like that, and added that when Arch finished the theatre he would bring it to Bringer anyway. Then Selwyn called on Lee Shubert, and striking Lee on a day when money seemed to be flowing easily, Lee slipped Arch the coin.

### Things Happen.

After that several things happened, chief among which were that A. H. Woods, Comstock & Gert and maybe others, entered into contracts with the Shuberts. Each of the producers thought he had gotten the best of it and better than the other fellow, but none has bragged about it of late. Whether they all would drop and take Cuban & Harris with them or whether they have decided that to better a little may make it easier doesn't come out during the many discussions, but that some of the Shubert producers are musing the Shuberts are now what Klaw & Bringer were need not be denied by those who say it, even if the Shuberts do object to the expression.

There is a strong bond of sympathy between several legitimate producing firms, based on business reasoning. To what extent that will affect the present legit booking conditions cannot be guessed out, but nothing will happen for next season. It is too late for that now.

### Working Agreement.

Selwyn said in New York there was and had been a working agreement between himself, Harris and Hopkins for over a year. This combination would continue, he stated, and that while there was no idea of the trio coming out and directly fighting any faction in the theatrical field the alliance was one for their mutual protection.

On the question of theatres, he said that both he and Sam Harris would continue to build theatres in

## "SYMPATHETIC TWIN" STOPS IN BALTIMORE

**Carle Surprised—Claims Registered With A. E. A.**

"The Sympathetic Twin," the new musical show, with Richard Carle, recently sent out by Alexander Johnstone, returned to New York Sunday, having stopped without notice Saturday in Baltimore.

Notice of closing was not posted until the night show was over. Carle was as much surprised as the company, the piece having been booked for this week in New Haven. Salaries are said to be owing many of the players and claims were registered with the Actors' Equity Association this week.

The show was in trouble in Washington. A considerable sum is alleged to have been advanced by a man named Regan of Joliet, Ill., whose daughter was connected with the production. Carle is said also to have invested several thousands along with his wife before the show went out.

Salaries are claimed due from last season, when Johnstone had Carle out in "Sunshine," and several cast members were retained in "The Sympathetic Twin" with money due them. Carle himself is said to have owing from last season something like \$15,000. He is reported to have offered to buy Johnstone out for \$10,000 cash in addition, but a larger sum was asked. Another player who was with "Sunshine" and was in the "Twin" cast is said to have \$400 due from the "Sunshine" season.

### NO INTEREST IN "IDEA"

**Oliver Bailey Denies B. P. C. in Cook's Play.**

Oliver Bailey denies he is financially interested in Charles Emerson Cook's new play, "An Innocent Idea," it having been reported that Bailey had 25 per cent of the show last week. The attraction is playing at the Fulton, controlled by Bailey. The "idea" has a good idea as its first act is considered excellent. The attraction in total has little or no chance in its present form.

Cook has tenancy of the Fulton through an arrangement with the Lewisham Brothers, who took the house under a 10 weeks' guarantee for Claude Bourdon for the latter's "The Bonhead," which proved a failure. The Lewishams have the house until June 15, after which date it is due to go dark. "The Innocent Idea" is playing terms with the Lewishams.

Bailey has had a successful season with the Fulton. The house has berthed a number of attractions, all going in on guarantee arrangements.

### CORTNELL FOLLOWS BERNARD

Herbert Cortnell, who has been out with "Fifty Fifty, Ltd.," will replace Sam Bernard in "As You Were" at the Central June 14. Bernard has been anxious to withdraw for several weeks, and recently contracted laryngitis, which sent Dick Bernard into the show for several matinees lately.

There is no special call for dialect in the Bernard role of "Wolfe Waffenstein." It was done straight in England.

### BACON WRITES "HOW COME"

A musical piece called "How Come," with the book by Frank Bacon, the actor, and music by Leon de Costa, is looked upon as an ultimate production of A. L. Bringer's, according to a report.

towns where they figured they could do so profitably, so that they would be assured of desirable time in the bigger cities where the demand for time by other producers received preference over them through contracts.

## SHARPE QUILTS AS GARDEN MANAGER

**May Act in Similar Capacity for "Brevities."**

Stanley Sharpe has resigned as manager of the Winter Garden and leaves next week. In charge of the big Shubert house for the last nine years, Sharpe is credited with being one of the few men who could hold down the Garden job in conformity with the Shubert idea. In addition to having charge of the house, Sharpe was manager of the Garden shows while they remained in New York.

Sharpe and Al Johnson have been close friends. When Johnson was dissatisfied two years ago and took a sudden vacation, Sharpe accompanied him. At that time Sharpe resigned from the Garden job, but subsequently returned when Johnson entered into a new contract with the Shuberts. It is said it was through Sharpe's influence with the black-face star that the contract was consummated.

Sharpe is mentioned as manager for "Broadway Brevities," which George and Rufus LeMaire are to produce late in the summer.

## ADLER WINS CASE AGAINST J. H. MEARS

**A. E. A. Arbitration Committee Decides in His Favor.**

The case of Felix Adler versus John Henry Mears came up for a hearing before a special arbitration committee in the office of the Actors' Equity Association Tuesday. By a vote of two to one it was decided Mears must continue to employ Adler with "The Midnight Whirl" until the show finishes its season.

Adler was given a two weeks' notice, effective June 1, although he (Adler) held a run-of-the-play contract.

The matter was brought to the attention of the Equity. Adler selected Lyman Howe for his arbitrator, while Mears appointed Bill Grant to represent him. George Trimble represented the A. E. A. Mears based his right to extend a two weeks' notice to Adler on the ground the season ended June 1. How, for Adler, contended the season's end was not definitely set forth in Adler's contract. How and Trimble sustained Adler's point and voted accordingly. Grant refused to endorse the decision.

"The Midnight Whirl" is now at the Shubert, Philadelphia, and will play for at least six weeks longer, either in Philly or on the road. Adler has been commuting daily between New York and Philly, helping How prepare his case.

According to the decision, Mears must either permit Adler to finish the season with "The Midnight Whirl" or pay him as long as the attraction plays, not to exceed a period after Sept. 1.

### "FATTER" REHEARSALS

Rehearsals for "Fatter Patter," the musical version of "Caught in the Rain," which Arthur Klein will produce, will start next week. In the cast are Charles Huggles, Wanda D. Fletcher, Jack Squires, Virginia Finsinger, Stanley Ford.

While William Collier is to have a hand in the staging of the piece, Huggard Short is to direct the show and Carl Randall will put on the dances.

### MARJORIE RAMBEAU SAILING

A sailing date of June 26 has been selected by Marjorie Rambeau to start for the other side.

Miss Rambeau will return and go out with "The Sign on the Door" next season.

### Saxon Kling in Legit Show.

Saxon Kling, a graduate of the Washington Square Players, has left "Shavings" and is rehearsing for the forthcoming Comstock & Gert production of Guy Bolton and George Middleton's comedy, "The Cave Girl."

### Hopper Closing "Better 'Ole."

Chicago, June 1. "The Better 'Ole," with DeWolf Hopper, closed its season last night at Mansfield, O.

## BROADWAY'S 36 ATTRACTIONS USHERING IN MONTH OF JUNE

**Three Shows Cutting Operating Cost by Changes in Stars and Featured Principals—Tuesday Night's Business Does a Flop Following Holiday.**

Broadway's legitimate bunch of offerings slid into June going with 36 attractions still on the lists. The feature of the week was the changes arranged for substitution of featured players in several successes, the main idea being to effect a reduction in operating cost and the subsequent added strength to prolong runs. More important was the reflex of the box office in New York and throughout the country Tuesday night, when business performed a head dive. There were a few exceptions, but they only proved the rule. Arrival of the first touch of hot weather and the extra performance on Decoration Day (Monday) figured in the slump. Managers expect business to rebound for the fresher offerings, but the slump will be sure to effect a process of elimination for the older attractions.

Cast substitutions were not entirely designed to reduce expenses. In the case of "Irene" Acute Rowland stepped out of the star role because of a throat affection and was replaced by Adeline Patil Harrold, a daughter of Orville Harrold. Miss Harrold made an excellent impression Monday. She has understudied in several shows, but "Irene" counts as her first time in a speaking part. Business with that show has not slipped from its capacity pace. Fay Hunter withdrew from "East Is West" on Wednesday. Nancy Fair going into the role of "Ming Toy." Miss Hunter will rest until the show goes on tour in the fall. "East Is West" will, however, continue at the Astor indefinitely. Sam Bernard leaves "As You Were" next week. Herbert Cortnell replacing him. The change should give the show an extension into July at the Central. It is not settled whether Bernard will tour with the piece.

### "Scandals" at Globe.

George White's "Scandals of 1928," the third of the summer shows, due at the Globe Monday, was opposed for its premiere next week up until Wednesday. It was practically decided on, however, by the Shuberts to bring in "Susan Lennox" at the 44th Street, that premiere being listed for Tuesday.

The number of departures for this week was an unknown quantity. The three announced withdrawals are sure of company. There are 13 houses dark now, that being about 37 per cent of the total list. The side street houses indicated their location handicap by preceding others in closing for the season. But Broadway, too, has a brace of closed houses in the Empire and Globe, the latter reopening next week. "The Passing Show" will leave the Winter Garden closed for at least two weeks until "Cinderella on Broadway" is ready. "Macabuse" will darken the Park and "30 East" vacates the Shubert after a two week repeat date. "The Wonderful Thing" was an added closing last week, it suddenly stopping at the Playhouse last Saturday.

### Change at the Shubert.

The Shubert will remain open, "Scandal" moving up from the 39th Street, indicating that "Pansy Mr. Cupid," designed for that house, will be held over or closed. "Scandal" in the larger quarters provided by the Shubert will be curtailed and its run stretched into the summer. This attraction is in its 25th week, which ties with "Clarence" in joint of run for the season's plays. The latter attraction is now being pooled and will leave shortly. "The Gold Diggers," which leads the field of non-musical shows, is running in its 34th week. The actual run leaders are "Lightnin'" in its 90th week at the Gaiety and "East Is West" in its 74th week.

For the first time in a number of years Decoration Day proved perfect weather. Almost all attractions had extra matinees, gambling on rainy weather. One or two shows called off of the matinee because of poor attendance, but most shows did surprising business for so nice a day, the visitors providing the bulk of the audiences. The regular Wednesday matinee was ducked by those attractions giving Monday afternoon shows, keeping the number of

within the eight performance limit. The "Follies" is set for Broadway premiere June 21, about which time the Century Roof opens with an 8:30 and midnight performance, there being two different revues. The "house" will be called the Century Promenade.

### Flop in "Buy Market."

The past two weeks have witnessed an awful flop in the "buy" market as far as the New York theatre ticket agencies are concerned. From a list numbering a score has been a drop to nine buys running for the current week. Correspondingly the list in the cut rates has grown until there are 15 shows listed at reduced prices this week.

The weather the last couple of days is taken as an indication that things are going to be mighty tough theatrically along Broadway this summer and the agents for the greater part are discussing the possibility of laying off of buys altogether except for a few of the sure fire summer musical shows such as "Scandals of 1928," "The Follies" and "Cinderella on Broadway."

The boys that are still running are "Not So Long Ago" (Hench), "As You Were" (Central), "Pura dora" (Century), "Honey Girl" (Cuban and Harris), "The Night Boat" (Liberty), "Gold Diggers" (Gaiety), "What's In A Name" (Lyric), "Ed Wynn Carnival" (New Amsterdam) and "Lassie" (New Haven).

In the cut rates agency orchestras seats were on sale for "His Chinese Wife" (Belmont), "Martinique" (Gilt), "The Storm" (44th Street), "Jane Clegg" (Gaiety), "Clarence" (Hudson), "Hole in The Wall" (Morosco), "Sign On The Door" (Happell), "Huddler" (Selwyn) and "Passing Show" (Winter Garden). Balcony seats were selling for "Scandal" (39th Street), "30 East" (Shubert), "All Sound Bye" (Maxine Elliott), "What's In A Name" (Lyric), "Foot Loose" (Greenwich Village) and "Titty So Good" (Canton).

## ELSIE JANIS' VACATION

**To Spend Summer on Thames Houseboat.**

Elsie Janis sailed for France on the "Adriatic" May 29 for a vacation. Her season in her overseas revue was a huge success and could have been prolonged indefinitely but for the star's health.

This is the first vacation Miss Janis has taken since the war. Her efforts in entertaining the American soldiers at the front earned her the recommendation to the Secretary of War for the Distinguished Service Medal by 10 general officers of the American army.

After two weeks in Paris Miss Janis will go to England, where she will spend the summer on a houseboat on the Thames. Her plans contemplate an appearance in Paris in a new show that is being prepared for her and in which she will play in French.

Later Miss Janis will do a new show with Sir Alfred Butt in London, after which she will return to America.

## TEDDY GERARD HERE.

**Discussing American Engagements.**

Theodore Gerard, familiarly known as Teddy, is at the Chatham Hotel. She crossed over to this side to discuss with A. H. Woods the possibility of appearing in a production and also to look into other offers made to her on this side.

She has also been offered the Delysia role in "Afgar" on the other side but has come to no decision.

## Brown Replaces Glendinning.

Boston, June 2. In "It's My Show" at the Shubert, Harry Brown has replaced Ernest Glendinning.



SHOWS IN N. Y. AND COMMENT

**"Abraham Lincoln,"** Cort (25th week). Banks second among the non-musical money getters, with pace under \$14,000. Has slipped during the last month, but looks good for all summer if management decides on continuance.

**"All Souls' Eve,"** Elliott (4th week). Can't last much longer and will slide out with other attractions whose business has declined to mediocre. "All Souls' Eve" has shown no strength since opening.

**"An Innocent Idea,"** Fulton (3d week). Looks like another failure for this house. Takings thus far denote weakness. Called off Decoration Day matinee when only handful were in.

**"As You Were,"** Central (15th week). HH \$14,000 last week. Was ahead of previous week at start, but dived at the close, Saturday matinee being markedly off. Herbert Carthill in. Management to keep show in as long as it shows profit. Better terms probable for summer try.

**"Betty, Be Good,"** Casino (5th week). Hanging around the \$12,000 mark. Getting a little profit. Nothing listed to succeed and will remain as long as it betters an even break.

**"Beyond the Horizon,"** Little (10th week). Has stood up excellently and stands a good chance of outlasting the remaining dramatic shows.

**"Buddies,"** Selwyn (33d week). Ought to run into July. Drawing a profit and made good from the start. Counts as one of the most successful attractions. Due for Chicago mid-August.

**"Clarence,"** Hudson (28th week). Down under \$5,000, but nothing decided on ending run. Show is pooling with house, with both sides getting a little profit.

**"East Is West,"** Astor (76th week). Got \$9,500 last week. Pay Hunter leaves cast this week, replaced by Nancy Fair. Will attempt summer continuance. Miss Hunter rejoins show for road in fall.

**"Ed Wynn's Carnival,"** New Amsterdam (9th week). Not decided yet whether another house will be used, and this show who. "Police" arrives. Latter show due on June 11. Wynn's New York engagement a success. Last week a little under \$19,000.

**"Famous Mrs. Fair,"** Miller (24th week). Slipped to a shade under \$10,000 last week. Up to Friday business was strong. Saturday matinee slumped, as was generally the case all along the line.

**"Foot-Losses,"** Greenwich (4th week). Still doing well considering small house and out of the way location. Might stay until "Greenwich Village Follies" is ready.

**"Floradora,"** Century (9th week). Thus far this revival shows remarkable vitality. Running to a \$24,000 headway, but slumped last week. Summer continuance claimed for it, show remaining at Century.

**"Gold Diggers,"** Lyceum (36th week). Leader of the non-musical attractions. No doubt of its ability to attract real profits throughout the summer. Only a question if principals go on vacation whether there will be a gap in the run.

**"His Chinese Wife,"** Belmont (3d week). Doing well considering house. Had \$1,300 in last week.

**"Hole in the Wall,"** Morosco (11th week). Show now playing percentage. Gross small, but enough to provide small profit to house and attraction. Due to slide out soon.

**"Money Girl,"** Coban & Harris (5th week). Again beat \$17,000 last week. Demand strong, and show looks like another winner for Sam H. Harris. Ought to remain until fall.

**"Jane Clegg,"** Garrick (15th week). Has several weeks more to go; Theatre Guild then closing its successful season. Guild has Garrick under contract for next season again, making its third.

**"Irene,"** Vanderbilt (29th week). Varies only in the amount of standing room from week to week. Adele Rowland out and Adeline Patti Harrod, a newcomer, in leading role, starting Monday, when extra matinee was a sell-out.

**"Lassie,"** Nora Hayes (9th week). Hopped up last week with gross around \$15,000, holding strong throughout week. Looks safe for summer run.

**"Lightning,"** Gaiety (90th week). Broadway's marvel attraction. Still a great money maker.

**"Macushka,"** Park (3d week). Last week house going dark Saturday night. Summer show mentioned has not materialized, leaving Park available until fall.

**"Martinez,"** Ellinger (14th week). Holding strong to fair business. With good terms attraction can run a while.

**"My Lady Friends,"** Comedy (25th week). Business has held up fairly since Clifton Crawford left cast. Scheduled to run through July.

**"Night Boat,"** Liberty (18th week).

Hang-up business continues, gross being top for entire list with possible exception of "Floradora." Opened current week with \$8,000 on two performances (extra matinee Monday, Decoration Day).

**"Not So Long Ago,"** Booth (5th week). Held strongly until late last week, perfect holiday weather sending Saturday's receipts down. Got \$9,000, however, and has good chance to run through summer.

**"Passing Show of 1919,"** Winter Garden (33d week). Final week. Show goes to Detroit next week, striving Garrick, Chicago, June 14. New Garden show due in three weeks.

**"Scandal,"** 29th Street Theatre (33th week). Considering house of this size "Scandal" is one of the best money makers of season. In point of run it equals the strongest and has a good chance for summer stay. Moves to Shubert next Monday.

**"Shavings,"** Knickerbocker (16th week). Got around \$9,500 last week. Can remain indefinitely, since nothing is listed to follow in Knickerbocker. Ought to run well into summer. Got \$1,250 Monday afternoon, which was better than night takings.

**"Sign on the Door,"** Republic (25th week). Has three more weeks to go. Last week's gross \$1,500. Figures as fine road attraction next season.

**"Son-Deughter,"** Delancey (29th week). Ready to close house. Listed to go dark next week.

**"39 East,"** Shubert (2d week). Did fair business, which was about all expected for repeat date of kind. Did not have a losing week on road. (Goes off Saturday, "Scandal" moving up from 29th Street next Monday).

**"The Mottentots,"** Coban (14th week). HH around \$11,000 last week. Has three or four more weeks to run. House under rental to William Roth for revue starting early in July.

**"The Storm,"** 44th Street Theatre (26th week). Played to \$7,300 last week, which showed a neat profit for this five-person play. Summer continuance still claimed.

**"What's in a Name?"** Lyric (15th week). Slipped again last week. Takings a little under \$11,000.

NEW BARRYMORE VEHICLE.

Lionel to Be Starred in O'Neill's "Gold."

It looks as if Lionel Barrymore's next starring vehicle will be Eugene O'Neill's "Gold."

The piece was secured by John D. Williams at the time "Beyond the Horizon" came into his possession. It is due in the fall.

PRESS STUFF.

The A. H. Woods office is figuring it will have any amount of concerted opposition on the part of the stock exchanges and the boards of trade, both in New York and Chicago, on the presentation in those cities of the new Samuel Shipman play, "Tomorrow's Price."

The piece is an expose of stock juggling methods, and the action is said to be based on the Keystone Tire and Stutz stock corners.

Chicago is to see the play in the very near future.

DIVIDED ON "POKER RANCH."

Chicago, June 2.

The local critics are divided on "Poker Ranch." Clara Joffe's first starring vehicle by Willard Mack which opened at the Olympic.

The star was unanimously praised. The piece, however, is generally voted an obvious misfire.

TO BUILD JOINTLY.

The Pincus Brothers, Al and Louis, and M. L. Goldstone, the jeweler, former owners of the Longacre, are to jointly build a new theatre in the Times square section.

The Pincus brothers have figured in numerous realty deals in hotel and theatrical property.

Gladys Archbutt Playing Over Here.

Gladys Archbutt, an English actress, has been engaged by Walter Hays for one of his shows scheduled to open in the fall.

Miss Archbutt, prior to her participation on the English legitimate stage, was in the movie halls. On numerous occasions she was on the same bill with Hays when the latter was an actor.

**"Broadway Brevities"** in August.

"Broadway Brevities" the musical show to be produced by Rufus and George LaMotte, is to open at Atlantic City Aug. 23, coming to the Lyric, New York, Labor Day.

CHICAGO RECEIPTS IN SPRING SLUMP

Though Weather Ideal, Most Attractions Suffer.

Chicago, June 2.

Business suffered a decided depression with one exception—the "Greenwich Village Follies," which took the impressive total of some \$23,000. All the hits slumped and the weak sisters got next to nothing. Several changes were thrown in.

The Auditorium, with Dimples' opera movie, closed after one week of light trade that followed a fine opening. The weather was not warm for the calendar, and the city is in its record boom. But spring seems to be spring.

**"Too Many Husbands"** (Princess, third week). This comedy switched the disfavor usually shown in Chi to typically British stuff, the light vehicle getting over almost immediately, \$19,200.

**"Dear Me"** (Cort, 16th week). The La Rue-Hamilton comedy with songs left to meager business, doing around \$4,000. Mama's Affairs opened Sunday to capacity, with both Monday holiday shows sold in advance.

**"Just a Minute"** (Colonial, second and last week). This phenomenal Cort drew \$3,000, sold its effects as junk and blew, leaving the house dark until Raymond Hitchcock is hurried in, June 4.

**"The Golden Age"** (Blackstone, seventh week). The Patricia Collinge play kept alive by cut rates, \$4,200 profit for everybody concerned.

**"Too for Three"** (Flowers, second week). This return showed strength from the start, though not huge, \$14,000.

**"Sweetheart Shop"** (Illinois, seventh week). A mighty success with a moderate salary roll, making a fortune for Edgar MacGregor and W. M. Patch; \$19,000.

**"Girl in the Limousine"** (64th and last week). Not a leading winner at any stage, slumped mildly and closed; \$10,450, house dark for part of a week until "Tomorrow's Price," the Shipman-Wilde revival of "First Is Last," with Taylor Holmes, comes at the end of the week.

**"Forever After"** (Garrick, seventh week). No strong that "Passing Show" was postponed a week; Alice Brady a big hit with the women, \$13,000.

**"Welcome Stranger"** (Cohan's Grand, 23d week). Age is telling on this pronounced fortune-maker, but it is still sturdy and will pick up with big conventions; \$11,000.

**"The Better 'Ole"** (Olympic, third and last week). Departed to penny-ante pickings; around \$4,000. Clara Joel in "Poker Ranch" opened Monday to big holiday crowd.

**"Nightie Night"** (sixth week). This one never entered the local ranks of successes, and kept sliding; below \$5,000, and going out at the end of this week to let in the "Century Midnight Whirl," with Nan Halperin probably starred.

**"Greenwich Village Follies"** (Studebaker, third week). Capacity hit; \$23,000. Top price \$3.50, with \$1 Saturday and Sunday nights.

"YOUTH" PLAY TRYOUT.

Robert J. McLaughlin has selected the week of June 23 for the tryout of his new play "The Fires of Youth" by his stock at the Maciel O. H. in Cleveland. A. H. Woods has signed the rights to the piece. He will motor to Cleveland to witness a performance.

Macey Harlan has been selected for one of the roles when the Broadway production is made and he will appear with the stock company in Cleveland for the one week. Alice Fleming will play the principal role in the stock production.

COHAN'S SHOW CLOSING.

The George M. Cohan production, "Word of Honor," closes at the Manhattan Broadway this week after three weeks on the road. Mary Ryan has been leading the cast.

Cohan is to re-occupy the piece during the summer months and will try it again in the fall.

PEVAMP "DEARIE" BOOK.

The Lee Morrison production of "Dearie," a musicalized version of the former Lillian Russell success "Wildfire," is to be played in rehearsal in about 10 days.

Mervin Franklin has furnished the libretto while John Wilson is responsible for the ransacking of the book and the lyrics.

Operation for Violet Heming.

Los Angeles, June 2.

Last week after the Tuesday night performance of "The Flame East" Violet Heming became ill and the following day underwent an operation upon her ear.

Miss Heming is recovering and expects to rejoin the company this week.

TICKET SPECS ORDINANCE.

Alderman Moore Would Have Box Office Prices.

Another ticket speculating ordinance proposed to the Board of Aldermen this week. Alderman Charles J. Moore, of Brooklyn, suggesting by resolution that the present ordinance, declared to be unconstitutional some months ago, be recalled. Moore proposes to require that all tickets be sold at the prices advertised at the box office and a higher price be declared a misdemeanor. The resolution was referred to the Committee on General Welfare.

Since the decision by Judge Rosalsky, which made the former ordinance inoperative, ticket agencies have been charging premiums in excess of 50 cents per ticket for attractions leading the list.

The ticket brokers do not fear the Moore resolution, saying as long as agencies buy tickets they have the right to resell at a profit, that also applying where tickets are consigned.

LAMBS GET HIP GRATIS

Auction Sale of Tickets for Gambel Sunday \$8,500.

The Lambie Gambel Sunday night is to be held at the Hippodrome, the first time that the club has ever used that auditorium for one of its affairs. Through H. Shepherd, H. H. Burnside, the club has secured the house free of cost except ushers and crew.

An auction sale of seats was held on Tuesday with the business reaching about \$6,500, the sale's total reaching about \$9,000.

The scale of prices for the benefit is from \$1 to \$5 for the lower floor, bringing a gross of \$12,000 without any because if capacity is reached.

The expense of advertising and other matters will go about \$2,000.

FOX AND DOLLYS IN SHOW.

Comstock & Galt Putting Them Out Next Season.

Harry Fox and the Dolly Sisters will again be starred by Comstock & Galt the coming season in a play the firm has selected for the trip.

It is conditioned, however, on the Dolly girls returning in time from London, where they are opening with the new Albert de Courville production for a limited engagement.

Morris Galt, back from the other side this week, seems in fear the Dolly girls will be held longer after the show opens. He says they were favorites with the smart set before starting rehearsals and their popularity was steadily increasing.

"LIGHTS OF DUXBURY"

Shuberts Place New Kummer Play in Rehearsal.

The Shuberts have placed in rehearsal a new play by Clare Kummer called "The Lights of Duxbury." It is scheduled for a New Haven opening, June 18.

The piece is an elaboration of a skit Sally Fisher presented in vaudeville.

Edward Elmer is directing the show.

WOODS A. C. OPENS JUNE 21

Renamed Cort Starting with "Borderland," \$25,000 Improvements.

Atlantic City, June 2.

The Woods theatre, renamed from the Court and previously the Savoy, after its present owner, A. H. Woods, is expected to reopen June 21 with "Borderland" as the first attraction.

Woods is spending about \$25,000 remodeling the house.

GOETZ'S ENGLISH REVUE.

E Ray Goetz's first show for next season is to be a revue, fashioned from bits from English musical successes within the past several seasons. Goetz will write the lyrics and the music will be of American composition.

An English player is to be featured in the revue. At present he is appearing in a London piece. "Piff" will be produced by Goetz following the revue.

Margaret Mayo's New Play.

Margaret Mayo's new play, in which Frank McIntyre is to be starred, opens next Monday at Long Beach.

CALL THE DOCTOR.

Dudley Trenchard, John Morris, Howard Mosbury, John Morris, Edward Thomas, John Morris, Joan Dorring, John Morris, (with Mrs. Mosbury), Mrs. Tom Wain, Halsey, Mrs. Morris, Charles Marshall, Alice Spencer, John Morris.

Washington D. C. June 2.

When David Belasco presents a new play there is a feeling that you are going to see the unusual, that the play is to be good, but somehow Monday "Call the Doctor" wasn't unusual, and neither is it exceptionally good. When stating a Belasco play isn't right it is done with hesitancy. His latest production, although possessing possibilities, in its present form does not look like a real success. The name of Belasco will naturally bring something to it but when compared to his others it doesn't somehow stand up.

"The Doctor" is devoid of all action, the story can be anticipated, and although many clever little what might be termed "sub-scenes" run throughout, it rather tires. It is the old story of the fixer fixing up the love affair of the devoted wife and her husband, who is "slipping" and beginning to tire of her devotion. In this case, however, the "fixer" is a woman, who advertises in "Vogue" as a "Doctor of Domestic Relations" and the wife sends for him. The same advice which has been given in many other plays is given to the wife; in other words, to play at the same game the husband is, to frighten off the home-breaker with a frank statement that the wife doesn't care for her husband and wonders what the other woman can see in him. It all works out, without any unusual happenings, with the possible exception that the fixer falls in love with the lawyer of the husband.

Speaking of the cast is another story, however. It is exceptionally brilliant. Charlotte Walker is once more back with the man that first brought her fame, and she gives an excellent wife. Miss Walker hasn't done much of late, and if this play can be whipped into shape it will be a real "come-back" for her.

Janet Beecher as the lady doctor of hearts is the essence of grace, refinement and loveliness. Her work in the first act, the only one of the play worth while, was splendid. Paula Marshall covered herself with many honors. This is also true of Mrs. Tom Wain, as well as the little Ben Martin as the maid.

Philip Morris is so natural in his love scenes with Miss Beecher, his shyness was a work of art. He was the man of the world, but still the bashful, desiring lover. William Morris as the husband is still William Morris, while Jane Hamilton as the home breaker, in a role calling for considerable singing, left room for criticism.

The piece, which was to have opened last week in Baltimore, is beautifully mounted.

Mr. Belasco was present for the opening, and in response to repeated calls came before the curtain, bringing with him Miss Jean Archibald, whose work the play is.

Belasco's "wildcard" will probably work wonders with the play before it even New York for its first showing, but judging the performance solely on its merits alone tonight, a great deal of work will surely have to be done.

THE POOR LITTLE RITZ GIRL.

Boston, June 2.

Whether or not "The Poor Little Ritz Girl," the new musical farce which Lew Fields treated out at the Wilbur last Friday night for its first performance on any stage, will ever become a hit could not be gathered from the first evening. This performance simply showed a new and novel idea, borrowed in part from pictures, has been found, but it did not prove that this idea could be worked out successfully on the stage. The many mistakes of the opening rather indicated that it would require considerable tinkering of different scenes before the idea could be made to run smoothly.

Lew Fields' name is connected with the show only as a producer. It is not the show's misfortune, he is not more intimately connected with it, but those responsible for the production have not left an opening for his work, as far as he can be preserved. In places there are bits put in, it seems by Mr. Fields. This comedy action, bordering on burlesque, was the big name of the opening.

Credit for the book is given to Henry H. Williams. The lyrics by Richard C. Rodgers and the lyrics by Lorenz M. Hart. William J. O'Neil is also given credit for work on the book. Rodgers is a youngster, recently out of Columbia University. Hart recently graduated from the Pulitzer School of Journalism. It is said both are close friends of Fields' son, Herbert, and whether "Daddy" has down and out on the show to give his son's friends an opportunity and to put Herbert into the producing business in this manner is a question. At any rate, Rodgers showed that while he is but a youngster he has learned to pick some of the best words of most writers of ages far ahead of him to (Continued on page 12)



## SUIT AGAINST GALLO SET FOR NEXT WEEK

### Attachment Ties Up Jack McArthur's Money.

San Francisco, June 2. Hearing of the attachment suit of the Lambert Music Bureau of Portland, Ore., against the Gallo English Opera Co., is scheduled to take place next week in the Superior Court of Oakland. The attachment is the aftermath of a five weeks' engagement of the opera company at the Liberty, Oakland, and places in custody of the Sheriff about \$22,000 of Jack McArthur's money. He is the manager of the Ye Liberty theatre.

According to the complaint, the opera company was under contract to the concert bureau for a 14 weeks' tour of the Pacific Coast at a salary of \$8,350 per week. Instead of living up to the contract, Bradford Mills, manager of the company, signed with McArthur for five weeks at the Liberty. During the engagement the breach of contract suit was filed and a writ of attachment tying up the \$22,000 claimed by the Lambert bureau as damages.

The writ and suit came as a surprise to McArthur who had not been informed of any existing contract. Despite this McArthur who guaranteed the salaries of the members of the company for the last two weeks of the engagement paid from his own pockets about \$4,000.

The company disbanded at the termination of the Oakland engagement and Mills departed for the east.

## SUES FOR DIVORCE

### Pearl Landers Whitney Asks for Decree.

San Francisco, June 2. Mrs. Pearl Landers Whitney for the past two years identified with picture enterprises, has filed suit for divorce against her husband, Vincent Whitney, wealthy clubman.

## MAKE COLUMBIA RECORDS.

San Francisco, June 2. The Columbia Phonograph Co. announced last week records will be made in this city. It will be the first phonograph company to invade the local field.

A three-story building has been leased at Third and Bryant streets and will be ready for occupancy by Nov. 1.

## REDMOND'S STOCK CLOSES.

San Francisco, June 2. The Ed Redmond musical comedy show closes a stock engagement at the Joss, San Jose, this week, to open at the Strand, San Diego, June 4.

With the Redmond company are Dave Lerner, Eunice Gilman, Bobbie Dean and Fred Wilson.

## LLOYDS LOSE OPERA INSURANCE

### Producers Were Guaranteed Against Rain.

San Francisco, June 2. Lloyd's of London must pay to Auditor Thomas F. Boyle \$19,672.75, representing the loss sustained by a group of local men who attempted to produce the opera "Aida" in an open air pavilion in September 1914.

The opera was to have been produced for the benefit of several charitable organizations. Lloyd's insured against rain to \$25,000. It rained and by stipulation the opera was postponed until October 3 on the same conditions. It started to rain on that afternoon. The producers decided to produce the opera in the Exposition Auditorium.

Suit followed to collect the insurance. Two judges acting as arbitrators decided against the Lloyd's, but stipulated the insurance company was entitled to be credited with the net proceeds of the Auditorium performance.

No appeal will be taken by the Lloyd's.

## KING'S ANNIVERSARY

About 1,100 Performances Given During the Year.

San Francisco, June 2. Will King observed his first anniversary at the Casino last week. During the year about 1,100 performances were given and 82 different shows presented, with complete changes of costume, songs and chorus numbers offered weekly.

## NOTES.

San Francisco, June 2. The Roy Claire Musical Stock Company opened a three weeks' engagement at the Atkin, Marysville, last week with the new Hippodrome, Eureka, scheduled to follow.

Al Bruce opened as principal comedian of the Columbia Musical Comedy Company at the Columbia, Oakland, last week.

W. J. Murphy has succeeded Hal Reid as publicity representative at the Curran theatre. Reid left for Los Angeles to accept a position with Sol Lesser.

Mary Lewis is now with the Christie Comedies at Los Angeles.

The Masonic Lodge at Gilroy has erected a new picture theatre at a cost of \$75,000 which has been leased by A. C. Humensthal & Co.

The Alhambra Stock is offering a double bill this week in "A Sleepless Night" and a comic operetta, "The Jealousy of La Barbeville."

Margaret Schaller (Mrs. Carl Lamont) leaves next week for a three months' trip to the East.

Ethel Clyde, of the "10th Century 4," who was quarantined for diphtheria at Tacoma, is expected to rejoin the act, which is playing the Low-A-11 time next week.

Bob Cannafax, world's champion 3-cushion billiardist, defeated Al Jolson in a 50-point game at Gruney's last week. The score was 50 to 33.

Bids for the wrecking of all buildings on the site of Loew's new State have been advertised for by Ackerman & Harris.

The current attraction at the Fulton in Oakland is "The Unknown Woman."

## "SOLDIER" COMPANY.

San Francisco, June 2. A company has been organized by J. J. McArthur and Willie Goodhue to present "The Chocolate Soldier" on the coast. The show will be known as "The New Bostonians" and open at Santa Rosa, June 4, for two weeks of one night stands, coming into the Columbia here June 21. In the company are De Angeles, Quinn and Duffy, formerly of the Gallo Co.

## YIDDISH STOCK CONTINUES.

San Francisco, June 2. The Louis Nuchum Yiddish Company continues successfully in stock at the Garrick, where three performances are given weekly. David Levenson joined the company last week.

With the players are Ethel Dorf, Ester Field, Bella Lawrence, Beekie Margolis, David Shoenholtz, Abe Dorf, Leon Rosenstein, Harry Hoffenberg, Louis Nuchum. "The Greenhorn" is the current attraction.

## PICTURE MAKES HIM CRAZY.

San Francisco, June 2. John Davidson, 21 years old, was suddenly stricken with insanity while witnessing a picture at the Tivoli last week. He went up the aisle and demanded of the woman at the organ that she let him play. He threw her to the floor and took her place. After striking several wild notes he leaped to the stage, announcing the end of the world was at hand. He was overpowered by the ushers.

## REORGANIZE "BOOTLEGGERS."

San Francisco, June 2. Jack McArthur has reorganized "The Bootleggers" with Eddie Harris, Eddie Gilbert and Johnny Sheehan featured. The show opened at the Liberty, Oakland, under the name of "Prohibition Pastimes" on account of the title "Bootleggers" having been used by the stock at the Columbia in Oakland recently. It will be "The Bootleggers" on the road.

## AL JOLSON'S WIFE FRIENDS WITH HIM

### Reconciliation Now Pending on the Coast.

San Francisco, June 2. The pending reconciliation between Mrs. Al Jolson and her husband is seen by the newspapers here and in Oakland, who have been devoting considerable publicity over the couple resuming friendly relations, which may end the divorce action started a year ago by the wife. Jolson had planned to spend the summer in the Hawaiian Islands following the close of his season, but the trip has been postponed. He has been seen frequently in company of Mrs. Jolson, who is residing with her mother in Piedmont. Jolson has apartments at the Hotel Oakland.

## ORPHEUM

San Francisco, June 2. The Orpheum had a good all around bill with considerable comedy. The running order necessary. Henri Scott going into the part of the concluding number. He scored an applause hit with operatic arias and ballads with some talk in between describing briefly the selections he offered.

Helen Seelye with Bonnie Fields & Co., headlined, followed in fourth position, making a sharp contrast with their jazz style and registering strongly with an exceedingly good arrangement for presenting syncopated songs and jazz dancing. Miss Seelye looked exceptionally good in fifty costumes and was in great form, while Bonnie Fields' individual efforts stood out as usual and Gene Cass also won favor.

Beth Beri assisted by Jay Velle and Paul O'Neil closed the show. The attractive stage handmaiden and Beth Beri's graceful dancing, capably assisted by O'Neil and Velle, closed the show most successfully, although a heavy buffed by Velle showed matters some. Homer H. Mason and Margaret Kessler in "Married" distributed the usual amount of laughs. Ned Norworth, assisted by Evelyn Wells, drew the laughing hit next to closing. Norworth's clever versatile atmosphere not stuff with Wells and Herban good full of humorous nonsense.

Will M. Crosby and Blanch Payne in "The Man That Butted In" is the second week of this offering. Will M. Crosby again appeared alone in fifth position repeating his big success with talk of experiences in France. The Russell opened the show with a very good musical offering containing a novelty with unique instruments employed.

Jack Josephs.

## LOEW'S CASINO.

San Francisco, May 29. The Loew road shows are quite frequently as apt when reaching Frisco, as certain acts, especially animal and big girl acts, seldom plays the Casino, where the King show is featured. The switching around of acts of the two road shows that arrive here weekly usually results in unbalanced bills at the Casino. This week it is nearly all singing and it is not an easy task to arrange the running order of a five-act bill with any degree of success, especially when three of the acts are practically straight singing and a straight musical the fourth on the bill. The fifth act was Gordon and Gordon and they opened the show Monday. The two men open with acrobatic dancing and wind up with acrobatic contortion on a table, where they lie themselves up in all kinds of knots, reviving merited applause. The Celi Rogers, three women and two men of the old school, won big favor with their song routine, starting with a medley of old time songs, which is followed by some operatic singing and ending with a modern ballad. The song offering is classically presented and with effective stage settings. Mumford and Stanley went next with more singing. Mumford formerly of Mumford and Thompson, and Stanley, formerly of the Primrose Four, are a dandy combination. Stanley does straight for Mumford who makes his entrance as a sort of a simp stage hand, which is good for laughs. The team got quite a number of laughs from their comedy efforts and several exceptionally big with their excellent voices. Monday night, with the house only half seated, they shipped the show. The Four Hangers, a snappy mixed quartet, stirred up French aviators, registered a big success with selections on aylo-

## OBITUARY

### Charles Brown.

Charles Brown, well known in legitimate circles as a company manager, died of a complication of diseases at the home in New York on May 28. He was accorded a Masonic burial Tuesday. Mr. Brown was for the last 12 years with Coban & Harris. He joined the firm when they started the "Honey Boy Minstrels" and prior to that he was a familiar figure in the managerial end of minstrelsy. The deceased managed Raymond Hitchcock for three seasons and was in a similar capacity with Leo Ditrichstein. He was a member of the Friars since its inception.

### Emanuel M. Klein.

Emanuel M. Klein, 33 years old, died suddenly, May 31, at his home, 517 West End Avenue, New York City. He had returned Sunday after a three months' vacation in California. He was for the last eight years connected with the Shuberts. He is survived by a brother, William Klein, the lawyer.

### Frank Kidday.

Frank Kidday, veteran actor, with "Keep Her Smiling," succumbed to heart trouble May 26 in the Shuberts.

phones and violins offered with much speed and in a showbusiness manner. The Twentieth Century Four were programmed to close the vaudeville section. Only three of the female quartet appeared, the missing one, Ethel Clyde, having been quarantined at Tacoma with diphtheria. The trio did very well, holding the spot nicely with a song routine on this heavy singing bill. The women displayed very good notes in "Tardarella" and "Pretty Kitty Kelly," and put over comedy numbers to good results. The nut comedienne supplies good laughs, especially with her burlesque in the operatic finish, but the business of slapping her partner in certain sections and also of herself should be eliminated and the shimmy shaking should be modified for the benefit of the act and vaudeville. The King show closed as usual.

## PANTAGES.

San Francisco, June 2.

At the Pantages this week the combination of pretentious and comedy acts made up a good program. Harry Girard and Co. in "The Luck of a Totem" headlined, the good singing, especially of Girard and Agnes Brown combined with Alaskan story and incidental comedy, scored the usual big success closing. The Japanese Revue has an abundance of pretty scenery further enhanced with electrical accoutrements and proved a most effective scenic offering, furnishing fine atmosphere for Peggy Rogers' singing and Kay Halley's classical dances, with other girls fitting in the picture nicely.

Arthur Nelson's rats and cats, with special setting, provided a novelty opening, the boxing cats proving a good feature. Walter and Lyle went big next to closing, the clever nut comedienne injecting big laughs and pop. The male member in a siffy straight, doing some good dancing.

Yvonne Nace received big applause for comedy numbers cleverly put over, and her off stage singing entrance in deep baritone sounded manly enough to create surprise. Alexander and Mack won big laughs on their entrance from a box car setting as a couple of tramps, and their assumed aristocratic mannerisms in cross talk also scored, although they flunked lightly with parody, which were only fairly handled.

Jack Josephs.

Bert Pitt, Pittsburgh. Ten minutes before the curtain dropped on the show Kidday was seen to crumple up in the chair on which he was sitting near the rear of the stage.

### IN LOVING MEMORY OF MY BELOVED WIFE AND OUR DEAR MOTHER

## Mrs. Barney Ferguson

Who Passed Away May 30th, 1930.

## BARNEY FERGUSON

DICK, GEORGE, ADELE and MARGUERITE

De Witt C. Jennings, of the cast, assisted him from the stage. With death a matter of but a few minutes, Kidday played his part to the end.

### Mrs. Barney Ferguson.

Bright's disease and heart weakness caused the death of Mrs. Mary Adele Ferguson, wife of the old-time actor, Barney Ferguson, May

### IN FOND MEMORY OF MY DEAR MOTHER

Who Departed May 26

## CHARLOTTE TAYLOR

31, in a New York City hospital. The deceased was 60 years old. The Fergusons lived at 214 W. 189th street. The deceased is survived by her husband, two sons and two daughters.

### Arthur De Robert.

Arthur De Robert, violinist and orchestra leader, organizer and conductor of the Mystique Krewe Orchestra in Syracuse, died June 1 at Rochester, N. Y. He was born in

### IN FOND MEMORY

OF OUR DEAR PAL

## CHARLES F. BROWN

Who passed away May 28th, 1930

MR. and MRS. E. WERNERMAN

Hamburg, Germany, 48 years ago, and came to this country when 20 years old. De Robert suffered a physical breakdown five years ago from which he never recovered.

Louise Kerr, mother of Chris O. Brown, died May 26 at her home in Sacramento, Cal., aged 75. Mrs. Kerr was well known to vaudevillians playing Sacramento. When her son was booked for the Sullivan-Considine Circuit it was her custom to visit the local Empress weekly and chat with the players back stage.

## SAVOY THEATRE IN THE HEART OF SAN FRANCISCO

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Subterranean Prison with "Trusties" in Service

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SAN FRANCISCO







**CORINNE TILTON.**

"The Chatterbox Doll,"  
In a Little Bit of  
"This and That" (A Chameleon  
Revue); (10).

A Chameleon Revue with Benny and Western and the following accomplices: Eddie Heffernan, Violet Follis, Naama McIntyre and group of girl friends. A cycle of song and dance in five verses.

**First Verse.**

Benny and Western, with the aid of their friends,  
Attempt to portray, as the scene  
unfolds.

A bit of revue from plays that are  
new.  
But Miss Tilton objects just before  
the scene ends.

**Second Verse.**

Mr. Heffernan pictures a pastoral  
scene.  
With countryside girl, where all is  
serene.

**Third Verse.**

Two messengers enter with flowers  
and things;  
They dance and they exit—then  
Miss Tilton sings.

Of teacher and father who cause  
her much bother.  
Then Heffernan tells of a kiss the  
wind brings.

**Fourth Verse.**

Miss Tilton we see as a Love Pirate  
bored  
Who captures the love ships, their  
hearts and their gold.

**Fifth Verse.**

And then you find that for no rhyme  
or reason  
The scene shifts to Egypt, where  
Eddie is teasing.

Miss Tilton to drink, and, quick as  
a wink.

The revue is all over and we hope  
it's been pleasing.

Music by Milton Schwarzwald;  
lyrics by Cliff Hess; staged by Al  
Laughlin. Orchestra under the direction  
of Milton Schwarzwald.

33 Mins.; Full Stage (Special Sets).  
Palace.

Corinne Tilton, in the Moore & Megley "This and That" revue, is an altogether different girl now than she was when doing a single act. The surroundings seem to make her that. Instead of running through an act and holding the stage continuously, the girl does bits, has a story to connect her with them and the assistance of others in execution. Her bits look and sound better in this way and Miss Tilton gives flashes of talent that did not make themselves nearly so manifest before. Her "house" bit is in this turn and stands up even better than it did when the best bit of her a single act. She also has a school teacher number that gets quite a little. The verses in the billing above tell the story and running of the production, with the production and very attractive in the different sets. Benny and Western, as dancers, start off with a couple of girls to a synchronized story song and dance. Shortly afterwards they impress much more forcibly with a hard one dance, both carrying whistles. During the dance in the "breaks," they whisk dust off their clothes or hat. This struck the house in the dance way. Eddie Heffernan is the straight singer, using a couple of numbers of the popular ballad type, but they are not popular songs in that sense, sounding more especially written, with the music of a couple of the songs catchy, while Cliff Hess lyrics have a distinctiveness. Violet Follis and Naama McIntyre are in principal songs to take part in, but also line up with the other choristers at times, making eight in all. The chorus girls have one novelty number and look well each time out. The revue runs along entertainingly, is jingly and smooth. If credit is to be taken it might be divided between the producers and the director, Al Laughlin. For if it were Moore & Megley's idea to place Miss Tilton in the center of a revue to bring out her possibilities, that is surely creditable to them, while Mr. Laughlin, in pacing through the act, made everything else possible. "This and That" will do for any of the big bills and it will do a lot for Corinne Tilton.

**BURNS BROTHERS.**

6 Mins.; Two.  
Colonial.

Two buff-looking men in dress clothes duff their coats and go through with the most apparent ease and grace a routine of hand-to-hand, foot-to-hand, etc. Some fine lifts from the floor and some original twist lifts from the floor to hand-to-hand. Their pantomimic comedy is a bit ponderous. Most act.

**CLARK and BERGMAN. (3)**

Songs and Dances.  
18 Mins.; Full Stage (Special Hangings).  
Riverside.

Gladys Clark and Henry Bergman have shelved their "Ray of Sunshine," which had a sketch idea, and have returned to the revue type of offering, which more rightly places them. No special billing was present on the program, nor were the Crisp sisters, who have two numbers, and the accompanying pianist, named. The new turn runs to pinks in lighting, and the neat silken hangings, which are decorated with lines of blue, and the black tableaux section has two birds of high coloring. The act looks designed for summer, for it is light and pleasing. They entered hand in hand for a harmony number, though in contrast with the other numbers, all of which were new. A stuttering and lispng duet came next as a novelty, and then the pair got down to work with a ballad cleverly delivered and topped off with a peat dance. Bergman was on for a solo. The Crisp girls then made their first appearance, a sort of surprise because of the billing. They danced in ruffled crinolines and laced pasties, the number supposed to be old fashioned. Their second appearance, like the first, was to provide a costume change for Miss Clark, the dancers being used to break away from the regulation piano solo in acts of the kind. It was not until the close, when the Crisp sisters appeared as tin soldiers, that there was a suggestion of their identity. Clark and Bergman scored with a flirtation duet. For the finish there was another duet of extra title and length. For that Miss Clark was rigged out in what might be described as silken overalls, referred to by Bergman as "a stick of peppermint candy." The new Clark and Bergman act is a pleasing one. It probably was not designed for "punch," but the pair specialize in cleverness and class. Bergman has been professional manager for Irving Berlin, Inc., and his turn into vaudeville was a bit surprising. It may be that he intends going back into the music publishing business in the fall.

**HARRISON and WEBER.**

Songs, Talk and Piano.  
16 Mins.; One.  
City.

Benny Harrison, recently with a production, and Eddie Weber (Webster, Beck and Frazer) and more recently Eva Tanguay's orchestra leader and author of many of her songs, have formed this vaudeville partnership. In tuxedos they make a neat appearance. Weber going to the piano for a double. After a brief monologue, Harrison sings a comedy lyric, cleverly constructed. Weber sings "Outside," the Inn Claire song from the "Gold Diggers," with Harrison remaining on the stage. Next a well written travestied recitation by Harrison, "The Smell of the Yukon." It was good for laughs at every twist. Harrison then introduces Weber's piano solo by starting to sing, stopping abruptly and saying, "Eddie, you play something." Weber responds with a melody, including "The March of the Toys" and "Venetian Moon," remarkably well rendered in a finished manner. A song is added by Harrison and then doubled by both to good harmony results. Another is handled in the same manner in an encore number. Both have appearance and personality. May stage presence and a wealth of material make these boys seem big time certainties. They warmed up a tough crowd at the City where they are not particularly noted for a fondness for dress clothes or sleek looking males.

**WIRE and WALKER.**

Wire Novelty.  
8 Mins.; Full Stage.  
Fifth Ave.

Man and woman the former working on a partially slack wire and specializing in feats from a knee balance. The girl's part is a distinct novelty, she entering and exiting in the air by means of a sling supporting her, she keeping her head thrown back to "grip" the sling by the back of her neck and head. At the opening, she is in the air spinning and "flin" is in and out with various props used by the man, who gives or takes them from her while on the wire. One of the best tricks by the man is passing two steel rings over his body while holding a knee balance. The finish stunt has a girl supported head down from his neck, the man then passing a ring over both. It is a good opening act.

**HERMAN TIMBERG, Assisted by**

HATTIE DARLING.  
"Little Bits" (Music, Songs and Dances).  
16 Mins.; Two and One.  
Palace.

With his sister, Hattie Darling, Herman Timberg has formed a two-act, going into the Palace program Monday matinee in the next to closing position. To those who know Timberg's and his sister's stage work, the act will unfold much as they will look for it to do. Both play violins while moving about. Timberg does it to a Russian dance step and his sister plays while waiting about. Mr. Timberg and Miss Darling were in "Tack-Tack-Toe," but there is nothing from that show recalled especially by the act. Timberg does a single dance, both sing together and play together. No author was needed, the act is merely arranged. The opening is an interrupted duet. Afterward Timberg tells lyrically he always has been doing imitations and does one of Al Johnson. The turn is without comedy. It will serve through Timberg's name, but holds nothing unusual, and the next to closing spot at the Palace seemed a heavy assignment for it.

**BETTY DONN and CO. (1)**

Soprano and Violin.  
16 Mins.; Two (Special).  
Fifth Ave.

A vocalist presenting an act that is a novelty. She is carrying a violinist, not as an accompanist, but as a soloist. There is a certain hang in "two," in the center of which is a huge picture frame with a set of curtains that part in the center. Miss Donn makes her appearance in this frame and sings her numbers from there. At one side a platform is raised about six feet, and after the singer's first number the violinist appears on this. Miss Donn's opening number is "Song of the Heart," very effectively sung. At the back of the frame for this number there is an exterior backing. After the violinist playing his first number, "Buddah" is sung with a change of costume and backing. The musician then does another solo, which is a medley of raggy and popular numbers, and for the final number Miss Donn sings "Venetian Moon." The act is pretty and effective and looks good enough right now for the better houses.

**HALL, COLBORN and CO. (1).**

"Hilda." (Sketch).  
24 Mins.; Full Stage (Special Set).  
5th Street.

The company is composed of Billy R. Hall, Jennie Colborn and a young man who has no lines but acts in the capacity of bellboy and works the mechanical props off stage. Hall, who occupies an enviable reputation as a delineator of Swedish dialect characters, plays Hilda who is employed as elevator girl in a hotel, while Miss Colborn is the public stenographer. As the special setting represents the lobby of a hotel there is a legitimate excuse for the presence of these personages. They have a clever routine of cross-talk. Miss Colborn ably feeding Hall's eccentric Swedish girl. The whole makes for a clean, legitimate foundation for a comedy skit in which laughs abound. A telephone bit is a riot of hysterical laughter. The whole thing is artistic, well presented and well worth while, but at present is a few minutes too long. It needs judicious pruning, as the character of the Swede is necessarily slow, and hence the tempo cannot be speeded up.

**WALTER MANTLEY and CO. (2).**

Dancing.  
16 Mins.; One and Full Stage  
(Special).  
Koonsey's.

Walter Mantley may have been a member of one of the numerous Russian dancing troupes playing around, his style of work suggesting that previous connection. Assisting him are two female dancers, both clever steppers. A pretty drapery setting with a decorated satin drop in one and a nicely bloused color arrangement for full stage with draped ceiling makes an effective background for the dancing routine. Mantley and the taller of his partners open with a society waltz. The other girl offers a finely executed toe dance next. Mantley then solos with an eccentric, including the more difficult ballet pirouettes, and finishing with a series of back somersaults. Another toe dance, with a change of costume by the toe dancer, and a trio for closing. A classy dancing turn which will easily fit in an early spot in the better bills.

**FRAWLEY and LOUISE.**

"Seven A. M." (Sketch).  
16 Mins.; Two. (Special Drop.)  
Fifth Ave.

Billy Frawley, a neat juvenile, and Edna Louise, very good looking blonde and of the lively flapper type, are presenting a skit by Jack Laft. A special drop pictures the lobby of a hotel. The boy is night clerk, and the flapper presides over the cigar counter. He is just to quit "for the night" and she to assume the day's duties, which sets the time at "Seven A. M." There is a lover's spat for a starter, and upon Miss Louise's exit Frawley monologues on what problems girls are. His first song is "The Women Won't Let Me Alone." Upon the girl's return there is an impression bit on how a drummer tries to "make" the girl at the cigar counter in the average small town hotel. When the lovers make up, there is a duet, "You Are So Different," and following that the laugh comes. The phone rings at the clerk's desk, some guest supposedly asking a question. Frawley replies: "Why, the second door down the hall, to your right." Then he adds: "There is a guy who don't know where the fire escape is." The final song, also a duet, is "Sweetie of Mine." The numbers, like the dialog, are exclusive, and the playing on the whole is clean and neat. Frawley is prone to insert an overdose of mugging. The turn should deliver in an early spot on the better bills.

**"TICKLE TOES OF VAUDEVILLE" (3).**

Dancing.  
16 Mins.; Full (Special Set).  
City.

Young couple walk into a beautiful set and sing an indecipherable lyric which apparently introduces the dance that follows, an acrobatic waltz double. While the girl is changing another female in panted short skirts does a mild toe dance. First air return, the girl in short pink skirt. They have some more meaningless lyrics which serve as an introduction for an acrobatic double well executed. Next the single dancer, attired in a court jester costume of cap and bells, does a good eccentric kicking solo dance. The team finish with a double showing some good spins and acrobatic stuff. The last number is also preceded by the jumbled singing introduction. The pair may have been trying to sing in a foreign tongue. The whole act is amateurishly produced. The strongest is the dancing, and doesn't qualify above small time proportions. The attempts at singing are as hopeless as the lyrics.

**YOUNG and WHEELER.**

Violin and Piano.  
15 Mins.; One.  
5th St.

Two men wearing evening dress and high hats offering a routine of violin and piano selections. Opening with an operatic medley duet, including "Tales of Hoffmann" and similar standards, the pianist plays a short solo following. More classical stuff duetted, with a rag tagged on the end. The violinist plays both classical and jazz melodies with equal facility and the pianist blends in with the accompaniments nicely, striving rather for team work than individual honors. "Kiss Me Again," effectively played on a freak fiddle next. Then a number introducing imitations of chickens, etc., and "The Mocking Bird" with the usual bird whistles and variations, for the finish. The act, No. 2, went over very well. All the boys lack at present in stage presence. A few weeks of playing will furnish that.

**FRANK SABINI and CO. (2).**

Comed Musical.  
14 Mins.; One. Three. One.  
City.

This is the Sabini and Goodwyn turn minus Goodwyn. An unprogrammed male is doing straight in place of Goodwyn. He opens singing an operatic number and is interrupted by Sabini and another Italian arguing in the pit. It is the same as the old vehicle. Sabini then clambers upon the stage for some steel guitar and piano playing. The member in the orchestra pit is constantly appealed to by Sabini in an Italian dialect, the latter, also heavily dialected, translates his remarks. The finish is the straight singing a fast rag number and faking it on a "uke," while Sabini plays a banjo and pulls a jaw dance. The new frame-up minus Goodwyn and doesn't look like a big time combination.

**HARRY HOLMAN and CO. (2)**

Sketch.  
20 Mins.; Full Stage (Special Interior).  
Fifth Ave.

Harry Holman has a new sketch that affords him the usual grouchy role, but this act carries a greater heart interest than any of his previous vehicles. He is supported by two girls, one playing his office clerk and the other the stern, that was fired. She is trying to get her job back, but the old grouch says "nothing doing" until he learns that she is a widow with a baby. Her husband was killed in France, and as he lost his son over there, takes pity on her, and finally it develops that she is the widow of his boy. The act contains the usual telephone stuff for laughs that is found in all Holman acts, and although there was no title to the turn at the Fifth Ave., it might just as well be called "Preferred Stock," for it is just that, as far as vaudeville is concerned.

**STACKPOLE and SPIER.**

Singing, Dancing, Tumbling.  
15 Mins.; Full Stage.  
5th Street.

Man and woman enter warbling a conversational duet. She calls and he does a "house" eccentric acrobatic dance. She returns to feed his "nut" talk and intermittent tumbling. The entire routine is so different from all others as to give the impression they are foreigners, and as their English is perfect. The act just misses being brilliant—it seems to be lacking on homogeneity. In its present form it cannot hope for better than the three-a-day.

**FRANK BRIGHTON.**

Reg Pictures.  
10 Mins.; Full Stage.  
Audubon.

An easel with a gold picture border and two tables full of rags are Brighton's equipment. His first picture is a pretty winter scene. This is followed by an unusually realistic looking bull dog. Then Lincoln, and last the late Theodore Roosevelt. All the subjects are well executed and Brighton manages to hide their identity almost until the final touch. It's an interesting small time opener.

**WARD and WILBUR GIRLS.**

Hoop Rolling and Club Juggling.  
6 Mins.; Full Stage.  
10th Street.

Man and two girls offering hoop rolling and club juggling. Some effective triple combination work, but nothing particularly new in the routine. Nice looking girls, making for a neat opening act.

**PALACE.**

This week's bill at the Palace as it played Monday matinee had a majority of the entertainment in the first half, though two of the comedy turns came together in the second part. There were Dugan and Raymond, and Victor Moore and Co., with Grace Carr temporarily replacing Emma Littlefield (Mrs. Moore) in the "Change Your Act" turn. Moore got a huge laugh at the finish with the house ending. Shortly after the Moore turn opened, Tommy Dugan walked into it, added a bit with Moore while the stage hands were striking the Dugan act's set, including hoisting of the aeroplane. Dugan again appeared at the finish for a bow with the rest of Moore's "gang," taking in that red-headed "prop," who has put on some weight.

The Dugan-Raymond "Are in a Hole" went as well as though this were not a return date this season with the skit that had minor change if any in it.

The show got a good start right from the opener, The Britons opening and the Corinne Tilton revue (New Acts) No. 3 sent it along very fast, after which Joe Laurie held up the going, with the Moncon dancers giving a wallop to the first part finale. Laurie is doing about the same, with his "parents." The deception is very good for the "parents," and that got as much on its return as it did the first time. Laurie has worked in a few new remarks or comment, but is ending the same, inviting people up to his parents' house for dinner. He reads a speech of thanks in the form of a letter. It sounds sufficiently funny to be a bit rather than a "speech."

The Britons appear to be foreigners, in pantomime, doing acrobatics in the falling tumbling way, with one of the men a male Helen McMahon, whose work as the scarecrow they recall. There is a slow slight opening, of moving men, with the tall man throwing a lighter one around as though the "dummy" he is supposed to be. The turn got prolonged applause and is in the novelty class for an opening act.

The Kingdome starting the performance were dull and without interest. One of the scenes was shown







(Continued from Page 15.)

<p>22 half Tosaki Iino Howard &amp; Bernard Man &amp; Mar Laurel Fern &amp; Marie Gorgio Trio</p> <p>Greedy Square Frank Hartley Rene &amp; Rene Howard &amp; Bernard G &amp; M Laurel Merry &amp; Walter Lee Art Master</p> <p>24 half The Anvers Foster &amp; Ted Schiff &amp; Gordon State Room 19 "Who Is He?" Horne &amp; Preston</p> <p>Doherty Street The Anvers Foster &amp; Ted</p>	<p>22 half Tosaki Iino Howard &amp; Bernard Man &amp; Mar Laurel Fern &amp; Marie Gorgio Trio</p> <p>Greedy Square Frank Hartley Rene &amp; Rene Howard &amp; Bernard G &amp; M Laurel Merry &amp; Walter Lee Art Master</p> <p>24 half The Anvers Foster &amp; Ted Schiff &amp; Gordon State Room 19 "Who Is He?" Horne &amp; Preston</p> <p>Doherty Street The Anvers Foster &amp; Ted</p>	<p>22 half Tosaki Iino Howard &amp; Bernard Man &amp; Mar Laurel Fern &amp; Marie Gorgio Trio</p> <p>Greedy Square Frank Hartley Rene &amp; Rene Howard &amp; Bernard G &amp; M Laurel Merry &amp; Walter Lee Art Master</p> <p>24 half The Anvers Foster &amp; Ted Schiff &amp; Gordon State Room 19 "Who Is He?" Horne &amp; Preston</p> <p>Doherty Street The Anvers Foster &amp; Ted</p>	<p>22 half Tosaki Iino Howard &amp; Bernard Man &amp; Mar Laurel Fern &amp; Marie Gorgio Trio</p> <p>Greedy Square Frank Hartley Rene &amp; Rene Howard &amp; Bernard G &amp; M Laurel Merry &amp; Walter Lee Art Master</p> <p>24 half The Anvers Foster &amp; Ted Schiff &amp; Gordon State Room 19 "Who Is He?" Horne &amp; Preston</p> <p>Doherty Street The Anvers Foster &amp; Ted</p>
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## ARTISTS RECOGNIZE PRINCIPLES AND PURPOSES OF MANAGERS

The following correspondence between John A. Philbrick, a well known performer, and E. F. Albee came about as the result of a speech delivered by Mr. Philbrick in Cincinnati on the occasion of the N. V. A. national benefit performance May 5. Mr. Philbrick's speech, as well as his letter, reproduced below, illustrate the new feeling of artists toward managers that is making vaudeville a happier place for all concerned.

Mr. E. F. ALBEE, 1544 Broadway, New York City:

My dear Mr. Albee:

I have just received your esteemed letter of thanks for my part in the N. V. A. Benefit Matinee at Cincinnati. As your letter undoubtedly arrived after we had closed, it was forwarded to me here.

I am indeed pleased to learn that the benevolent project met with gratifying returns, and I sincerely consider it a privilege to have been of a little service.

Although I have been with Mr. Hammerstein's "Tumble Inn" for nearly a year, the major portion of my previous eleven years have been devoted to Vaudeville efforts, and you see me, you were not thinking a "tumbler," but really a Vaudevillian.

I am happy to say that I was among the first three hundred to join the new organization at its inception, and I have never had occasion to regret the stand which I took during the organization's struggle against bull-headed agitation.

There were many who came into the organization at later periods, drifting in as their pre-arranged, but sound, reasoning urged them. Many had remained "loyal to what they had listened to" or "on the fence," as to speak, I am indeed proud that I was possessed with what eventually proved to be the unqualified reasoning power of a man seeking only to make a livelihood, and a name for himself, if possible. It seemed to me to be a fair contention that there were just as many unjust claims as there were managers not deserving the fact that there were some few of both. Let us sincerely trust, as you have said in your gracious letter, "that all those may come to be entirely eliminated," and that honesty, transparency and candor of thought may be the watchwords that shall rightfully acknowledge us brothers and sisters all, and "By their works ye shall know them."

Referring again to the Benefit Matinee, while playing at the legitimate house in Cincinnati, I was requested to come over to the North house and say a few words regarding the day and what ultimate achievements the event would bring forth. As it was a rather heavy engagement to have thrust upon me, I was wholly unprepared; but I felt a sense of duty, so I went to my hotel and rather impudently jotted down what I considered the event designated, and not having proper time to commit the message to memory, I read it from the North stage. The little speech followed:

"Ladies and Gentlemen—This Benefit Performance this afternoon is for one of the noblest of purposes. It is the development of a devotional sentiment conceived by a man who for the most part is a stranger to most of you. The proceeds are to go for the foundation of an insurance fund for the greatest organization to which an actor has ever had access, the N. V. A., or National Vaudeville Artists' Club. We have, in New York, one of the most businesslike clubs in this country, equalled by few and equaled by none, thoroughly equipped with every possible convenience for the express comfort of the actor. This organization was fostered and reared through the untiring efforts of Mr. E. F. Albee, of whom you perhaps know very little, but of whom you should know more. It is his purpose, not attended with having sponsored our beautiful clubman, to establish a permanent INSURANCE FUND, thereby allowing a death payment of \$1,000.00 to the beneficiary of any actor who is a member in good standing, and without extra cost other than that of the annual dues, which is the nominal sum of \$10.00 yearly.

I do not wish you to misinterpret this message. Actors as a unit are far from being dependent. We have in our ranks some of the richest men of the country. The actor of today differs radically from the actor of 15 years ago, inasmuch as the present day vaudeville artist has income and capital, thereby laying a foundation of a principled business man.

"But in this, as in all other callings, professions or trades, we have our less fortunate status and brothers whom sickness, dependence or adversity have overpowered; and perhaps, as a result, they would be forced to leave this grand old world without a proper and fitting ceremony, with-

out some little provision for those they leave behind. I ask you, then, ladies and gentlemen, would not every one of you sitting here this afternoon be indeed proud, feel gratifyingly recompensed, to know in your hearts that you personally had taken part, had been a real factor, had wholeheartedly manifested your interest in co-operating with Mr. Albee and the N. V. A. Directors in formulating and perfecting this benevolent, venerable sentiment, this divine inspiration of protection by insurance those who have passed along Life's Pathway, those who have sought to spread sunshine, and those—

"Where motion on earth was to generate motion  
Into waves of sun-drenched laughter,  
If some fall by the way  
You'll know that today  
You have helped to prepare for them—AFTER"

This was what I said, Mr. Albee, and I meant it, every word. I was not looking for publicity, nor was I looking for future prestige on its strength. I merely said what should be the motto of every staunch member of a beautiful organization which will always stand as a testament to your consecrated memory.

(Signed) John A. Philbrick

N. V. A. Club Room 528

Mr. E. F. Albee, 1544 Broadway, New York City.

May 24, 1926

Mr. JOHN A. PHILBRICK, care National Vaudeville Artists, Inc.,  
No. 229 West 48th Street, New York, N. Y.

Dear Mr. Philbrick:

Yours of May 26th received. The sentiment expressed therein, especially your speech to the audience in Cincinnati, breathe the underlying principles of the purposes and determination of the vaudeville managers. This is a good old world to live in, providing we carry out the purpose for which it was constructed and the teachings of the Great Master. "There on earth and good will to men." I realize as well as anyone that this has not been the condition in vaudeville until the co-operation of the artist and the manager took root some three years ago. Since that time there has been an earnest effort to replace old methods with new, old antagonism with friendship, and instead of splitting apart, as was the custom, the artists and managers are slowly but surely welding a bond of consideration for each other which will not only build a solid foundation under the vaudeville business, but be of everlasting profit and contentment to both sides.

There have been rumors that I am to retire; that I don't feel equal to mount yet another onslaught of various conditions which have arisen, or are liable to arise. I have never yet withdrawn an ounce of dodged responsibility, and my mind has been thoroughly made up for the past three years, that my happiness and contentment is in the work that I have to perform during the balance of my life in the interest of the only business that I know—vaudeville.

Children or persons conditionally or half-heartedly from my purpose. Every vaudeville manager in the United States is cooperating in this work, and with the help of the artist, I look for a happy outcome of your future efforts. With warmest and kindest regards, I remain, Sir,

(Signed) E. F. Albee



"ANYTIME  
ANYDAY  
ANYWHERE"

BY THE  
COMPOSER OF  
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SOMEBODY  
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 two adjacent stores from the Lorch  
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 of music and have appointed man-  
 aging director of the Lorch and J.  
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Brothers, Brown and Brown, Tay-  
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FELICIA—Palmer's Show Girls

Madame Berthe, Little Jerry, Nor-

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MALL and ALHAMBRA—Tun-  
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**BEN and JOHN FULLER**

AUSTRALIAN ENTERPRISES

Venue: Melbourne, Piccadilly, London, W. I. Head Office, Grand Opera House,  
 Sydney. Ben Fuller will be located in New York June next.  
 See W. V. M. A. in Chicago. See Rita Morphy, Ackerman Harris, San Francisco.

**Harry Rickard's Tivoli Theatres Ltd.**

HUGH D. McINTOSH, Governing Director

Registered Cable Address: "TIVOLI," Sydney. Head Office: TIVOLI THEATRE,  
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**BERT LEVEY CIRCUIT  
VAUDEVILLE THEATRES**

ALCAZAR THEATRE BUILDING SAN FRANCISCO

Standard. The season will close at  
 the end of next week.

**CONY ISLAND.**

By D. Kallier.

Luna Park holds all records for  
 attendance since the holidays. The  
 all paid attendance these days. The  
 attendance to the Park is now 26  
 million.

Perry's has the daily review here  
 this year. It has a list of ten  
 principals include Hester White, C.  
 Griffith, Adah Arkley, Charles, Joan-  
 ette Lee, Evelyn Wilton, Broadway  
 Time, Mabel, Hester. Show  
 staged by Victor Hyde.

Freight Beach house still is still  
 dark, owing to delays in alterations.  
 The house is scheduled to open this  
 Saturday, but as yet no paper is up.

Henderson's has excluded pictures  
 and is running nine acts three times

a day. The house manager is hav-  
 ing his own troubles having a lot of  
 the program. Two acts will be last  
 week, seven to position. The up-  
 per show only gets a handful of  
 people, but the night show is well  
 patronized.

J. Hester and Sam Lyons have  
 taken over the Parkway restaurant.  
 Henderson was formerly resident  
 manager of Henderson's and then  
 Lyons purchased the restaurant for  
 the same history.

The owners of the amusement  
 park are looking advantage in the  
 war tax in bond admission. This  
 will cost 25, including war tax.

Henderson's audience is still dark.  
 From appearance it looks as if the  
 establishment will run its own show  
 again this year.

George Robinson has an agree-



## THE BEST PLACES TO STOP AT

## LEONARD HICKS and HOTEL GRANT

Madison and Dearborn Streets

"The Keystone of Hotel Hospitality" Offers Special Weekly Rates to the Profession

CHICAGO

FREE - Latest Issue of  
HOW TO MAKE-UP  
STEIN'S  
MAKE-UPWrite or Call  
M. Stein Cosmetic Co.  
129 West 31st Street, New York

most with the Park Department whereby the bathers this year will not be permitted to walk up on the sidewalk near the theatre. Several complaints registered last year, and also one by the church, thereby

JUMP FROM COAST TO COAST  
on the CANADIAN PACIFIC RAILWAY. The at magnificent Canadian Pacific train in the city's leading office and enjoy the ride of spectacular scenery crossing the Canadian Pacific.

compelling the bathers not to use that walk. This also includes Coney Island boulevard.

## DETROIT.

By Jacob Smith.

Bonstelle stock at Garrock, playing to capacity every performance. Miss Bonstelle has unquestionably the best company she has ever had.

## "Tick, Tack, Too" is at the Shu-

## MUSIC PRINTING

In any Style or Quantity. Our experienced staffs and prices submitted on request.  
PROMPT DELIVERY  
MUSIC PUBLISHERS PRESS  
280 West 42nd Street, New York City

best-Detroit. Next attraction is "The Passing Show," direct from the New York Winter Garden.

Orrin Blair and George Spoth, Grand Rapids, now operating the Temple theatre, have leased the Majestic in Fort Wayne, Ind., from E. D. Blair of Detroit, and will play

J. GLASSBERG'S  
SHORT  
VAMP  
SHOE

## NEW FRENCH MODEL.

STYLE 1000—The shoe made in the quality of the French shoe. Color: black. Size: 6 to 10. Price: \$1.50. 511 6th Avenue near 31st Street, 280 5th Avenue, at 31st Street.

a combination policy of pictures and vaudeville.

When A. J. Kleist, Jr., of Pontiac, completes his new 1,500 seat house, he will play Pantages vaudeville. W. C. Wagner, at Bay City and The Empress. At Lansing, are now playing Pantages vaudeville.

C. A. Mead, of the C. B. Price Co., was here last week and sold the

## HYGRADE

## French Cleaner and Dyer

WORK CALLED FOR AND DELIVERED  
SPECIAL BATHS TO ARTISTS  
240 EIGHTH AVE., NEW YORK 27,  
CIRCLE 7215  
REUSE WORK OUR SPECIALTY.

Michigan rights to "His Pajama Out" to Hennessy & Moore.

The Broadway-Strand is now charging 60 cents for main floor seats at night, including the tax, which is the highest price charged

MINERS  
MAKE-UP

Est. Henry C. Miner, Inc.

by any of the first-run picture houses.

William A. Moore, of New York City, actor and film man, was in Detroit last week to testify in the

Bernstein divorce case. Moore, who was in the show business with Bernstein in New York, came on to testify in behalf of Mrs. Bernstein. During the suit Moore and the husband got into an argument and a fist fight ensued in the County Court building.

A big crowd of Detroit exhibitors

Brooks  
THEATRICAL COSTUMERSLeading Makers of  
Stage Attire

For Men and Women

We will be glad to originate designs for your next costume. Visit our beautiful stagehand showroom at 110 West 40th St. & 1425 Broadway, NEW YORK.

and exchange men will attend the Cleveland convention June 1 to 10.

If IM State intends to build another theatre in Detroit to house

PEARL  
BENNETT

Will learn something to her advantage by communicating to Mr. "C," care Variety, New York City.

the Shubert attractions before October, 1938, he certainly will have to start something soon. His lease on the Shubert-Detroit runs out on that date, and unless he has another theatre ready it means that the Shuberts will have only the small Garrock for its attractions.

## INDIANAPOLIS.

By Volney P. Fowler.

MURAT—"Two Kines," Stewart Walker Company.  
EMERSON—"Pictures."  
PARK—"Musical Extravaganza."  
BROADWAY—"Pop vaudeville."  
KEITH—"Pop vaudeville."  
LYRIC—"Pop vaudeville."  
HIALTO—"Pop vaudeville."  
CIRCUS—"Pictures."

With contracts let for the build-



ing scenery and other equipment. actual construction of the new Maru Theatre, legitimate at Lafayette. The Luna Amusement Co. is behind the project. It is planned to install a central heating plant for the Maru

COVERS POP  
ORCHESTRATIONS  
ART BOOKBINDING CO.

119 West 44th Street, N. Y.

and the Luna, the latter also owned by the same company.

## PITTSBURGH.

By Coleman Harrison.

Pittsburgh's three houses of legit, starting Monday, were given over to pictures.

The Pitt has "A Mormon Maid"

to fair attendance. Picture will continue a few weeks, after which the house will close pending alterations to be made by the Shuberts.

The Nixon did unexpectedly fine business with "The Confession" last week, and the picture will be continued for at least two more.

The Alvin has war pictures for about two weeks.

From all appearances the Duquesne will not reopen next season. There was a story given out some time ago that the building would be razed. This was later denied. At any rate, the house will probably never again present legit, if the theatre proposed to be built by the Duquesne is started during the summer.

The cabarets in town are scarce. Most of them which operated during the winter have shifted their activity to the suburbs. Hengstmann will run a place at Wildwood, Pa., while the Fort Pitt management will operate the Willows at Oakmont, although it is doubtful if this project will be as successful as in former years, a site best feature. Art Gilber orchestra, will be missing, these musicians having made other engagements, including one at the Tipperance Club, the biggest camping organization on the Allegheny.

A jazz musician from New York has caused a lot of trouble for some local dance contractors. Jack Russo, a clarinetist, was recently engaged by the Fort Pitt orchestra, which played at the hotel of that name until a few weeks ago. When that hotel closed its dancing season Russo played with other local orchestras, until the local A. F. of M. No. 66 was informed of his activities. The violation of the rules occurred when Russo played with these other organizations, as the Fort Pitt orchestra was listed as a "performing" orchestra and its members were not allowed to play elsewhere. In making its investigation the local "union" discovered that the Fort Pitt orchestra had also played outside jobs. It looks as though some fine will be handed out.

## SYRACUSE, N. Y.

By Chester S. Bahr.

EMPIRE—"All week, Knickerbocker Players in 'Who Walked in Her Sleep.'  
KEITH—"Vaudeville."  
BANTABLE—"Models of the Surf," picture with models as added attraction first half. Show failed to appear Monday.  
TEMPLE—"Vaudeville."  
CHURCH—"Sex," picture, all the week.  
BUCK—"Everywoman," film, all the week.  
STRAND—"The Woman Giver," first half.  
SAVOY—"Dollars and Sense," film, first half.  
TOP—"The Alchemist," first half.

There is every indication that the leading film houses in this city may soon adopt a permanent policy of a week's stand for features. All of the big theatres have been flirting with the scheme more or less recently, and this week two—Emmel and Crescent—are showing the same bill all the week. The engagements opened to excellent business despite the sudden wave of hot weather.

Ing Sal Wah, Chinese magician, under sentence of a year and a day in Atlanta for opium smuggling, entertained the jurors in the Patsy Henschen murder trial here on Monday night with a performance at the courthouse jail.

Up-State exhibitors are beginning to spend real money in newspaper advertising. Two striking examples this week. The Amuse at Elmira used full-page space to herald the coming of "Why Change Your Wife" all week. The Carroll, at Rome, used a half-page to advertise "In Old Kentucky," shown this week in connection with the same setting used in New York's Hip, at 25 cents top.

Articles of incorporation were filed late last week by the Little Theatre Corporation, which will di-

## 500 Housekeeping Apartments

(Of the Better Class—Within Reach of Economical Folks)

Under the direct supervision of the owner. Located in the heart of the city, just off Broadway, close to all leading offices, principal theatres, department stores, traction lines, "L" and "N" cars.

We are the largest collection of housekeeping furnished apartments operating in the city. We are on the ground floor. The clean, modern, bright, airy and cheerful.

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## HILDONA COURT

341 to 347 West 42nd St. Phone: Bryant 6255  
A building of four floors. Just completed; elevator service; arranged in suites of one, two and three rooms, with bath and kitchen. The apartment houses are for rent on a long or short term.

\$12.00 Up Weekly; \$14.00 Up Weekly.

## YANDIS COURT

351-357 West 42nd St. Phone: Bryant 7910  
One, two and four room apartments, with complete kitchen and bathroom. The apartment houses are for rent on a long or short term.

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Address all communications to M. Glanzer, Principal Office—Yandis Court, 341 West 42nd Street, New York City. Apartments can be seen evenings. Office in each building.

## HENRI COURT

312, 314 and 316 West 42nd St. Phone: Bryant 6100  
An up-to-the-minute, new, bright building, arranged in apartments of one and two rooms with kitchen and private bath. Plans in each apartment.

\$17.00 Up Weekly

## THE DUPLEX

325 and 327 West 42nd St. Phone: Bryant 6100  
Three and four rooms with bath, furnished in style of modernity. The apartment houses are for rent on a long or short term.

\$15.00 Up Weekly

## THE ADELAIDE

754-756 EIGHTH AVENUE

Between 45th and 47th Streets One Block West of Broadway

Three, Four and Five-Room High-Class Furnished Apartments—\$10 Up Strictly Professional. MRS. GEORGE DANIEL, Mgr. Phone: Bryant 6100

## PELHAM HEATH INN

Pelham Parkway, at Eastchester Avenue, and

## BLOSSOM HEATH INN

Merrick Road, Lynbrook, L. I. Unequaled in Cuisine and Service

Open All Year. Under direction of M. &amp; J. Pundlich

## The Edmonds Furnished Apartments

NEW YORK

Catering Exclusively to the Profession. Special Summer Rates from June to September.

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Private Bath and Phone in Each Apartment NEW YORK 775 EIGHTH AVENUE

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Complete for Housekeeping. Clean and Airy.

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Private Bath, 3-4 Rooms. Catering to the comfort and convenience of the professional. Steam Heat and Electric Light. . . . \$8.00 Up

## IRVINGTON HALL

355 to 359 West 51st Street. Phone Circle 666

An elevator, bright building of the newest type, having every device and convenience. Apartments are beautifully arranged, and consist of 1, 2 and 3 rooms with kitchen and bathroom, tiled bath and phone.

Address all communications to Charles F. Irvington, Irvington Hall.

## MARION HOTEL

156 West 35th Street, N. Y. City (2 blocks from Penn. Station)

Under new management. 161 newly renovated rooms—all modern conveniences—kitchen privileges. Rates: \$5 and up.

Tel.: Greeley 1275-1276. MARTIN A. GRAHAM, Manager

THEATRICAL  
DOUGLAS HOTEL

UNDER NEW MANAGEMENT

Recent Renovations — All Conveniences

VACANCIES NOW OPEN

207 W. 40th ST.—Off B'way

Phone: BRYANT 1477-8

Lodge, Loyal Order of Moose have been changed. The Empire State Shows which were billed for Watertown the week of June 21 has cancelled, and the Putnam & Clyde Shows, "The World at Home," will come instead the week of June 14. The latter attraction is playing Hinghamton this week.

Missa Gombell, who is leading the Knickerbocker Players at the Empire, celebrated another birthday Saturday night by giving a dinner

If You Don't Advertise in VARIETY — DON'T ADVERTISE.

## BEAUMONT (NEANS ULTRA) SCENERY SCENERY DE LUXE

THEATRICAL MANAGERS: THESE ATTRACTIVE SETS WILL BE INSTALLED IN YOUR THEATRE THE WEEK OF JULY 1. YOUR IMMEDIATE ORDER OF YOUR PLAY BOOKS AND SCENERY PLACES YOUR ORDER EARLY TO SECURE MOST DESIRABLE SHADING AND PATTERNS. OF THE LEADING THEATRES OF THIS COUNTRY.

230 WEST FORTY-SIXTH STREET

Phone: BRYANT 500

OPPOSITE THE N. V. A. CLUB HOUSE



# DR. W. E. BALSINGER

DENTAL SURGERY, DERMATOLOGY



The proper correction of features, facial blemishes and defects by a skilled surgeon. My 15 years' experience and service in France by our famous company enable me to offer greatly improved results.

Permanent Liping of Double Chin, ENLARGED Correction of Deep Folds, BUMP NOSE Corrected Without Pain, RELIABLE These Building for Better Chins, Eyes and Teeth. So possible cost.

Dr. W. E. Balsinger Phone Central 1800  
300 North State St. Chicago

party to her company and invited guests in the basement of the theatre after the evening show.

Irene Castle Treman, now at her home in Ithaca, coached a group of girls who appeared in the Miss Minstrels there last Friday and Saturday. The girls offered a sketch of modern dances, made famous by Mrs. Castle during the time she was dancing in New York.

"Robin Hood" will be the opera given in the open air by the newly organized Syracuse Opera Association in July. The opera will be staged in Archbold Stadium at Syracuse University, with local talent supplying the bulk of the cast.

# ARTISTS IN EUROPE

desiring to advertise in VARIETY may mail advertising copy direct to VARIETY, New York, and deposit the amount in payment for it to VARIETY's credit of the

**Pall Mall Deposit Co.**  
CARLTON STREET  
REGENT STREET  
S. W., LONDON

For uniformity in notices, the Pall Mall Co. also accept deposits for VARIETY at the printing rates.

Through this means of presentation all danger of loss to the advertiser is avoided. VARIETY's complete full rate and advertising rates are sent to the advertiser for all notices for all notices with the Pall Mall in VARIETY's credit.

Milton Aborn of the Aborn Opera Company will probably stage the production. "He has been in consultation with the association's heads. The association will spend between \$5,000 and \$10,000 on the production. W. Dayton Wegefarth, local manager of the R. P. Keith's Theatre, has offered the association the use of house scenery.

The Empire Theatre Co., holding the lease of the Empire here, will undoubtedly extend its lease, which expires on Feb. 1 next. Syracuse theatre fans were stirred last week when the report was published here that Famous Players-Lasky was going to take over the house. The report was denied in Variety last week by W. Snowden Smith, owner

**Guerrini & Co.**  
The Leading and Largest  
Accordian  
Factory  
in the United States  
is the only factory that  
makes any of the  
made to hand.  
277-279 Columbus Ave.  
San Francisco, Cal.

of the Guernsey Building, in which the theatre is located.

The Empire has proved a well-paying investment, it is said, and the company, in which the K. & E. interests are represented, will seek a renewal. That an increased rental will be asked is certain. A clause in the lease provides for the appointment of three arbitrators in

**TRUNKS ALL MAKES**  
In the best material in the world.  
MADE IN NEW YORK.  
BY USED TRUNKS AND BAGS  
**PH. KOTLER**  
20 SEVENTH AVE. NEW YORK  
(Old, new and old bags.)

case Mr. Smith and the operating company cannot agree on terms for renewal.

**VANCOUVER, B. C.**  
By H. P. Newberry.  
Empress—Elythe Elliott and the Empress Players in "Which One Shall I Marry?" This is the closing work, as the company will take a

# NORA NORINE

"RHYME AND RHYTHM"

Direction  
**JOSEPH SULLIVAN**

**CYNICAL OBSERVATIONS**

Many a John is loved for himself—alone.  
Most agents believe honesty is the best policy—for the actor.  
Lying will never become a best art so long as we have vaudeville agents.  
The facts that an actor is willing to bet fifty dollars that his act is a head liner doesn't make it so.

**ALAN GREY**  
ARMED BY—?  
A RIOT OF LAUGHS AND FUN.

# FRED LEWIS

(HIMSELF)  
SAYS: "Do You Want Night, Then Ask Your Wife."

**Walter Fisher**  
Assisted by Adelle Marsh and Others in  
"Go Into the Kitchen"  
Representative H. BART McHUGH  
ORPHEUM Circuit

**HUNTER, RANDALL and SENORITA**  
"ON THE MEXICAN BORDER"  
Special Scene Laughing Hit  
Direction HORWITZ and KRAUS, New York City

# DENNY and DUNIGAN

TOURING PANTAGES CIRCUIT

three months' vacation. New players will take their place, but the company will still continue under the management of Messrs. Howard, Collins and Royal.

**Avenue—Dark.** House was used several weeks ago for the presentation of a religious film dealing with the creation of the world.

**Royal—Lewis Stone and Jane Novak** in "Man's Desire," also comedy.

**Columbia—Kelly Musical Comedy Company**, with Art Hunt, Phil

**MILLER & SONS**  
The world's largest  
manufacturers of the-  
atrical footwear  
We Fit Entire Companies  
Also Individual Orders  
New York Chicago  
1234 E 10th St. State and Monroe Sts.

Berg, Blossom Roger and other prin-  
cipals.  
Orpheum—Nellie Nichols head-  
lines vaudeville.  
Pantages—Vaudeville.  
Arena—L. "Eljah," sung by local  
artists.  
Box—"The Coming of the Law."  
Maple Leaf—An Experimental  
Marriage.  
Colonial—"Stronger Than Death."  
Globe—First Half, "Romance of  
the Country," presented by Hud-

**JAMES MADISON** VAUDEVILLE  
AUTHOR  
1403 Broadway  
New York

son's Bay Company. Second half,  
King Victor's "The Family Honor."  
Imperial—"The Tree of Knowl-  
edge."  
Broadway—"The White Heather."  
Fairview, Progress, National

# FRED DUPREZ

Headlining bill for New Eastern  
and V. G. Tour  
New York Rep.:  
CARM. HANSEN  
1234 Broadway  
London Rep.:  
MURRAY & JAW  
5 Little St., W.G. 2.  
My American Author  
JAMES MADISON  
English Partners of  
Comedians:  
WINTON & LEE

# HARRY LA VAIL AND SISTER

Aerial Perfection  
**BIG SUCCESS PARIS**  
AGAIN MONTHS OF MAY AND JUNE.  
But Welcome to All Friends.  
For Add—  
Care of "Performer"  
38, Charing Cross Road,  
London, W. C., England.

# "NIOBE"

America's Aquatic Marvel  
A POSITIVE SENSATION  
NOW  
HEADLINED  
Loew-Ackerman-Harris

**HUNTER, RANDALL and SENORITA**  
"ON THE MEXICAN BORDER"  
Special Scene Laughing Hit  
Direction HORWITZ and KRAUS, New York City

# DENNY and DUNIGAN

TOURING PANTAGES CIRCUIT

Princess, Grandview, Kitchelno-  
Pictures.  
The University Players' Club have  
returned from a tour on which they  
presented their annual play, "Green  
Stockings." They played to big  
business in Kelowna, Vernon, Kam-  
loops and Penticton. Previously the  
play was staged here at the Avenue  
for three nights; also in Victoria,  
Nanaimo and New Westminster.  
On the local engagement they  
cleared \$1,500.

The cast which the Empress man-  
agement has secured to take the  
place of the present company while  
the latter are on a three months' va-  
cation is composed of Eddie Law-  
rence, formerly a member of this  
company two seasons ago and re-  
cently with Virginia Brissac in San  
Diego; Alf T. Layne and Daisy  
D'AVIA, also formerly of the  
Empress company, and who just  
closed with Levy's Dramatic Stock  
Company at the Oak Theatre,  
Seattle. Others are Ann Phillips,  
Evelyn Hamby, Alice Round, Wal-  
ter Norfield and Richard Fraser.  
The leading man will be Robert  
Lawrence, who has been playing  
with the Empress company for a  
number of weeks and who will con-  
tinue.

The date has not yet been an-  
nounced for the closing of the local  
Orpheum.

Lee Morris and students of his  
dramatic school have been making  
numerous appearances in this and  
neighboring places in comedies.  
They recently played at the Avenue  
in "Are You a Mason?" scoring a  
success.

**WASHINGTON, D. C.**  
By Hardie Meakin.  
Keith—Vaudeville.  
Shubert-Helene—David Helene's  
new production, "Call the Doctor,"  
by Jean Archibald, with what ap-  
pears to be almost an all-star cast  
Philip Merivale, Janet Beecher,  
William Morris, Charlotte Walker,  
John Amory, Jane Houston, Fania  
Morison, Tom Wise, Barbara Mil-  
ton and Rex Martin are the names  
featured by Helene.  
Shubert-Garrick—The Garrick  
Players continue to attract excellent  
business. They started this week  
with a special matinee Monday, pre-

# ARTIST'S BOEREM

Parade, N. J.  
Dear Sir:—  
I manage a Blind Trio that I  
would like to get into Vaudeville.  
How can I get them around the  
country safely?  
**Corpus Payten.**  
Make it a Quartette—get a good  
Lead and they can follow Him.  
**FRED ALLEN**  
PANTAGES TIME  
Direction, MARK LEVY

**SPEAKING OF JIMMY LYONS**  
THE  
**CABBAGE**  
We had for dinner  
was "pretty" Good  
**S O S (Simmons or Sheedy)**  
**DeVORE and TAYLOR**  
**MOSS TIME**  
Direction MARK LEVY

**DIG UP A**  
**HIDE-A-WAY**  
so we can get  
the  
Pardner straightened  
out before embarking  
for the  
**BIG CITY**  
**COOK and OATMAN**  
Loew Circuit  
Direction, MARK LEVY.

# MARGARET DOHERTY AND CO.

"PAST AND PRESENT"  
Playing Loew Time  
Direction, ABE FEINBERG

**WEAVER BROS.**  
ORIGINATORS  
OF HAND-AND-NOSE  
"ARKANSAS TRAVELERS"  
What you've heard about Arkansas is  
nothing to what you'll hear on our new  
production, J.C. K. K. K. K. K.

**THE FAYNES**  
Direction, Hughes & Manwaring

sending "Hollyanna." The week also  
marked the advent of the new in-  
genue, Miss Amy Leah Dennis, she  
appearing in the title role.  
Full's—For the benefit of the Sal-  
vation Army the Washington Com-  
munity Opera Company are pre-  
sented "The Mikado" for the first  
**SCENERY**  
A few slightly used scenes and velvet  
drop curtains for sale at very low prices.  
Also drops for rent. Now is your chance  
to get a good bargain. Call today.  
**M. GOLDEN, 248 West 45th Street.**  
Tel. 3070 Bryant, if You Can't Call.

three days of the week to be fol-  
lowed by "Pinafore."  
National—The first week of the  
summer season of the Aborn Opera  
Company presenting light opera.  
The company has always attracted  
excellent business here, and this  
season should be no exception. The  
cast is headed by Forrest Hoff,  
Fritz Von Busing, John R. Phil-  
lips, Arthur Cunningham, Maude  
Gray, Phil Brannon, Tille Rallenger.

**WARDROBE PROP.**  
**TRUNKS, \$10.00**  
Big Bargains. Have been used. Also  
a few Second Hand Innovation and Fibre  
Wardrobe Trunks, \$10 and \$15. A few  
extra large Property Trunks. Also old  
Trunks and Bag Trunks. Parlor Floor,  
28 West 11st St., New York City.

Lee Bailey, and the opening bill was  
"Robin Hood."  
Comes—"Snapshots," Lazar and  
Dale in "Joining the Union," Un-  
gare Romney, violinist; Eddie Carr  
and company in "The Office Boy,"

**SPLIT**  
Having left my  
bed and board, I  
will no longer be  
responsible for  
them and dog  
bills are per-  
sonally by the  
owner.

**OSWALD**  
**WOODSIDE KENNELS**  
WOODSIDE, L. I.

# ROXY LA ROCCA

WIZARD OF THE HARP

**EDDIE McCARTHY**  
AND  
**LILLIAN STERNARD**  
In "TWO BEDS"  
Direction FRANK EVANS

Pauline Saxon.  
Si  
Perkins  
Kid

**MERCEDES**  
AMERICAN HARTMAN SHAWMAN  
BOOKED UNTIL 1931  
Address  
FRIARS CLUB, NEW YORK CITY

"Fashion Minstrels"  
WITH  
**JOSIE FLYNN**  
Direction: BILLY GRADY.  
Edward S. Keller Office.

**BILLY DOSS**  
Featured With  
On the Mississippi  
Sailing Smoothly  
**TOM POWELL**  
First

Shelvey Brothers and Glille,  
dancers. The Kitem Japs, Fred,  
Hayner and Crosby; Feature films,  
Gayety—"The Sporting Widow,"  
Loew's Palace—Doris Keane in  
"Romance."  
Loew's Columbia—H. B. Warner  
in "The White Dove."  
Moore's Rialto—"The Deep  
Purple."  
Grandall's Metropolitan—Hert  
Layell in "Alias Jimmy Valentine."  
Moore's Garden—Wm. S. Hart in  
"The Toll Gate."  
Moore's Strand—"Riders of the  
Dawn."

Lawrence Benton, manager of

Beautiful eye are  
being with dis-  
tinctly written, up-  
ground or ex-  
actly photo 100  
and favor. But  
discrepancy is  
on with them off.  
Call or "Phone  
**Dr. Pratt**  
at WEST 10th ST.  
Telephone  
Kingsbury 33

Loew's Palace, reports exceptional  
business with "Romance."  
David Helene was here for the  
opening of his production, "Call the  
Doctor," and is to remain for the  
week.  
Glen Echo, the summer park  
opened its season with big attendance.

# AMONG THE WOMEN

By ALICE MAC

Constance Tilton at the Palace Monday made a novel entrance in the revue, "This and That." She was the Doll in front of the telephone. Her dress was orange satin, with pockets, collars and cuffs of same blue. The hat was poke bonnet shape. The Misses Polla and McIntyre wore pretty frocks of chiffon, peach shade, with skirts trimmed in stripes on gold tissue. Hats were worn.

As a young school girl Miss Tilton was nice in a dress of pale pink satin. The bodice was jumper style. For the song, "The Kind of Kiss the Wind Brings," two of the girls representing the snow, wore striking dresses of flowing white chiffon, with the bodices of different shades covered in beryl trimming. High collars and cuffs were of white fox, which also formed the hats. Miss Tilton did a clever piece of work when tasting wine for the first time. For this scene Miss Tilton wore a simple dress of powdered blue satin, showing soft lace at each side.

Miss Raymond (Dugan and Raymond) wore a gown of black sequins, exactly the same as Anna Chandler had at the Alhambra. The sequins formed the bodice and panels back and front. Miss Raymond's other frock was apple green, gathered at the hem, with an overskirt of heavy lace. A narrow band of ribbon was tied in front.

Pale green net was becoming to Hattie Darling. The skirt had the two-tier effect. It was trimmed in narrow bands of green ribbon. The hat was tiny, with a small red feather at the side. Miss Darling wore a pretty dress of old rose with the style the same as Miss Raymond's. Miss Darling's last gown was white satin, caught under at the hem, opening at the sides, showing an underskirt of silver lace. The bodice was quite plain, with the material puffed at the waist.

The prettiest of Lottie Witton's three dresses was black, trimmed in midnight blue sequins, over a foundation of yellow chiffon. The back had a huge bow of black net. The hat worn with the pink silk frock at the opening appeared soiled when held against the frock.

Gladys Clark (Clark and Bergman) at the Riverside Monday wore an awfully pretty gown of black sequins, the sequins forming a panel back and front, with black net flaring at the sides. One shoulder strap was of brilliant white other was of jet. Two roses trailed down one side. In overalls of pale blue satin, striped in red satin, Miss Clark looked cute, with a tam to match. The Crisp sisters, in the same act, made a charming picture in hoop dresses of net ruffles. Blue sashes were tied into a large bow at the back. Pantalettes of lace frills showed beneath the skirts.

A very sweet gown of white lace was worn by Lady Toot Met. Heads formed a pattern on the skirt, with the bodice of sequins. The sash was of blue and pink ribbon, ending in a bow at the back.

Helen Detrich's (Wright and Detrich) one gown was handsome of gold net embroidered in silver and gold threads. A pocket hung down the front of gold beads, which also formed the bodice. The hat with this costume was of corse satin, sailor shape.

An attractive dress was Belle Baker's shell pink chiffon, caught at the hem, trimmed in glass beads. Tiny tassels hung from the hem of the skirt. A narrow band of pale blue ribbon was tied around the waist.

One and becoming are the dresses worn by the ushers, of green check gingham, the two-skirt effect, with pockets on each hip. A band of the material was tied into a small bow at the back.

Mollie King in the picture, "Women Men Forget," wore attractive gowns. In an evening dress of soft satin Miss King looked beautiful. The skirt was draped around to the side, from where a train hung. Two

pieces of the material were tied across the front, into a loose knot at the back.

In one part of the picture Miss King wore the same frock she did at the Equity hall in 1919. It was of blue serge, with panels of grey wool embroidery each side. Tiny buttons ran down the back as far as the waist, around which was a narrow patent leather belt. A silver fox scarf was worn with this costume. Another evening gown was striking, made entirely of black sequins with puffs of tulle at the side. The back had the high neck effect.

Miss King had a handsome sable wrap in one scene, over a one-piece blue serge frock, made perfectly plain, with pockets on the hips. The hat with this dress was becoming. The crown was of velvet cloth, coming to points each side, with the trim of leather. A summer frock was dainty, of striped voile made full, with three frills on the skirt, also on the short sleeves and collar.

At the Fifth Ave. (first half) Dolly Kay wore a striking gown of sequins, rose shade. It was looped slightly at the waist, with black net forming sleeves caught to the wrists with velvet bows. Two bands of the velvet were twisted round the waist.

Dolly Don has a pretty idea in her stage setting, she appearing in a frame, with the background altered for her different numbers. Her first dress was white taffeta, with bunches of tulle draped at the sides. In her hand she held a spray of pink wisteria. Another costume was gold cloth, with jeweled girdle round her waist; from the back blue chiffon hung trimmed in sequins.

Harry Holman, in a very amusing sketch, has two young women. One is in a blue serge suit. The jacket has a deep band of pleated taffeta on the bottom. The other wore a frock of fawn cloth with the bodice eton fashion and a scalloped hem. A sash was of brown satin.

The gowns in "The Apple Tree" are the same as when at the Palace. The only alteration is that Miss Thomson is now a blonde.

In the "Last Days of School" at the American (first half) the girls make their entrance down the aisle, wearing muslin pinafores, which they discard when doing the numbers. The two dancers wore dainty dresses of yellow satin, trimmed in sequins; the sides of the skirts were opened, lined with blue. Two of the girls looked pretty in net frocks, one of blue the other rose. Narrow bands of ribbon were on the skirt, with the bodices of sequins; bows of silk hung at the back.

Mattie Quinn's first dress seemed a trifle stiff, of white net which was trimmed in silk fringe, over a foundation of green tissue. Her pale blue taffeta gown was becoming, a ruffle of pink trimmed the hips, the pink also forming a sash. For her dance at the finish her frock was quaint, made very short, of chiffon ruffles; knickers were worn to match.

"The Girl in the Dark" wore a good-looking gown of green brocade draped around the side. White tulle was draped over the shoulders.

## FILTHY FILMS AT STAG.

Chicago, June 2.

A scandal following a "stag" given by the Intercollegiate club has led to a police investigation of the origin or at least the distribution of occasionally indecent films which at times have been reported as being served at such functions.

This instance was the most extreme as two masked women appeared on the stage and "piled cracks" at various stages of the dirty comedy, one of the women later appearing in scanty attire.

## PICTURES IN CINCY HOUSES.

Cincinnati, June 3.

Before leaving for New York last week, John H. Havlin, manager of the Grand, made arrangements to leave the house to James McMahon and Jerome Jackson for the summer. McMahon & Jackson will play pictures.

Claude Hite, former exchange manager, now running an exchange of his own, has turned exhibitor and has leased the Lyric for the summer with pictures.

## THE RETURN OF TARZAN.

Produced by Numa Pictures Corporation under direction of George Mosess, distributed by Goldwyn.

For those not familiar with Edgar Rice Burroughs' "Tarzan" stories, a probing briefly sketches Tarzan's career from apedon to civilization. The prelude was written by John Wanger. He introduced into the limited footage at his disposal a condensed sketch that creates the right atmosphere for the unfolding of the picture.

"The Return of Tarzan" is an improvement on the preceding Tarzan productions from at least one point of view—action. From start to finish Tarzan (Gene Pollar) is busy most of the time manhandling thugs or choking lions to death with his bare hands. His activities stamp him as a superman, for he tosses around human beings of an average weight of 160 pounds as easily as a grocery clerk handles pound packages of tea. He is supposed to have developed this strength and agility in his early life among the apes, but Mr. Pollar has to show some of the strength and agility of civilization, for, despite the aid of trick photography, there are several superman stunts staged that cannot be faked.

In the course of five reels Tarzan is attacked by about 20 thugs, is forced into a duel, is tied to a tree in the jungle and battles with a lion, is thrown overboard from a ship, and later battles with another lion. He gets out of the majority of these scrapes unscathed, due to his own physical prowess.

The story obviously has been arranged to give Tarzan every opportunity for adventure. It is a combination of coincidences that puts a heavy strain on credulity. At the same time there are several loose ends not accounted for, and the way has been left wide open for Tarzan's adventures to be continued in another five reels.

The photography is very good. There are several fine shots of jungle life.

Mr. Pollar leaves nothing to be desired as Tarzan. Ormond Currier as Kibiki, the chief villain, gives a commendable performance.

Bearing in mind the superphysical attributes the story gives to Tarzan, which must dispel any tendency to carp at the seemingly impossible things he does, this is a good production and will undoubtedly please the majority of audiences. It certainly provides all the action the most exacting could demand.

# THE LANDSLIDE HAS STARTED

This is a report of what has been accomplished in two weeks in one territory.

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	DL
Night Message	NM
Night Letter	NL

## WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	DL
Night Message	NM
Night Letter	NL

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CG MINNEAPOLIS MINN. 920A MAY 26 1920

J D WILLIAMS

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FIRST NATL EXHIBITORS CIRCUIT 6 AND 8 WEST 48ST NY

WILL SEND OVER FIFTY FRANCHISES WITH-IN NEXT DAY, OR SO

EVERYTHING GOING ALONG FINE EXHIBITORS TICKLED TO DEATH TO ACCEPT PROPOSTION

J F CUBBERLY

11A

*There'll be a Franchise everywhere*



HUMORESQUE.

Anna Kander ..... Vera Gordon  
Alma Kander ..... Irene Davidson  
Lena Kander ..... Bobby Connolly  
Lena Kander, later ..... Guston Glass  
Lena Kander, later ..... Helen Connolly  
Lena Kander, later ..... Ann Walsh  
Lena Kander, later ..... Sidney Curtis  
Lena Kander, later ..... Joseph Cooper  
Lena Kander, later ..... Maurice Leverage  
Lena Kander, later ..... Alfred Goldwyn  
Lena Kander, later ..... Richard Stanton  
Lena Kander, later ..... Louis Swartz  
Lena Kander, later ..... Maurice Parker  
Lena Kander, later ..... Ruth Rubin  
Lena Kander, later ..... Frank Mitchell  
Lena Kander, later ..... Miriam Sullivan  
Lena Kander, later ..... Alma Rubens  
Lena Kander, later ..... Alma Rubens

Brought into the Criterion for a several weeks' run, replying "Why Change Your Run?" this Comopolitan production proved to be something exhibitors should not bank on too heavily. Up to the middle it seemed like a wonderful picture. Then it began to slip. It began and ended a story, then added almost another one without knitting the two together. The continuity, in short, based by Frances Marion on the original story by Fannie Hurst, was inadequate, and unless Miss Marion soon values her reputation more than her profits she will have to look alive to preserve what's left of the former. Even so, you can throw overboard this and Frank Borzage at times illuminatingly careful direction—forget me, of what went to make this a picture, and you will have left the appealing and moving performance set before you by Vera Gordon.

It is said of Alma Rubens, who is featured in this picture and who does not appear at all till the middle of it, that she had to be prevailed on by all sorts of pleadings to remain when she saw how Miss Gordon was grabbing the main chance in it clear away from every one. Well, that kick was doubtless good business on the part of Miss Rubens. But in resolving to see it through Miss Rubens did herself credit and also showed her good sense. The fact that she played side by side with Vera Gordon in this picture will help her, not hurt her, for Miss Gordon's performance is one of those gems in motion picture art done once by several, duplicated rarely and a regret thing only with exceptional artists of the very first rank. The picture leaves you with the impression that Miss Gordon, who did somewhat the same thing once in "The Gentle Wife" on the speaking stage, was born to live, not act, this part.

For the most part she is the picture. She lends a warmth, a pathos, a natural humanity to those early, well shot, excellently conceived and competently directed scenes in the ghetto that is strangely missing, that touches the deep places of the heart. Later on in the Fifth Avenue setting she is not always so much mistress of the dramatic situations, though on the whole her performance is singularly well sustained. There is no question whatever about her hold on the spectators for some 1,500 feet. Once, even, from way back where she was out of focus and the lights were arranged in a way meant for anything but her advantage, she seemed the attention, gripped it, held it, despite all precautions. And later on she took a closing scene so completely from several competent trouperes as to leave experienced watchers amazed.

The story tells how a Jewish mother had prayed one of her sons should be a musician and how her dream came true. At the height of his success he is called away to war. He comes back wounded, and when his broken-hearted sweetheart faints because he says he is a useless man and therefore cannot marry, then and only then does he come back to his manhood. Trying to help her he finds he can after all use his injured arm, and so all ends happily.

The part of the sweetheart in the latter section of the picture is taken by Alma Rubens. At times self-conscious, her grave dark beauty, which in its warm luxury is in piquant contrast to the silhouette values of her clear-cut features, is an addition to any picture, though she either does not know how to handle a kiss or was badly directed.

Otherwise, Mr. Burzage's direction was excellent. He made a lot of the kid stuff; his detail, as far as the ghetto was concerned, could hardly be improved, and his flashes of the faces at the concert when the "Humoresque" was played were the sort to move any crowd that goes to pictures, whatever its collective intelligence. Some stilted tiltings started the ball rolling, but after that they had the Fannie Hurst flavor. Opposite Miss Gordon, Irene Davidson hel up his part, which is praise enough, while Sidney Curtis as the lost boy got over at once the revolting and pathetic features of his role. Bobby Connolly and Miriam Sullivan seemed over-directed and so lost something in spontaneity.

In announcing this picture the official press notices had attention to Miss Gordon's performance in the following (from a theatrical standpoint) remarkable statement: "Alma Rubens is the featured player, but it is Vera Gordon who will hold the attention of the public."

If Miss Rubens is wise she will be among those to insist that Miss Gordon be billed along with her, that both names go up in the lights. That has been done at the Criterion, and it will never hurt the younger player, who plays her role with flame and charm, and will gain

public esteem by throwing such a generous bouquet to her sister artist, for the older woman has come a long way to a deserved success and Miss Rubens is young and beautiful.

Lead.

THE MAN WHO LOST HIMSELF.

Victor Jones, of America, Earl of Rochester ..... William Faversham  
Countess of Rochester ..... Stella Hunter  
Lady Fitzmaurice ..... Violet Hood  
Sir Patrick Spence ..... Radcliffe Roch  
Prince Maurice ..... Charles Fawcett  
Rochester's Mother ..... Bathilde Broadway  
Rochester's Aunt ..... Emily Fawcett  
Rochester's Uncle ..... Downing Chase

H. de Vere Stappole, author of "The Man Who Lost Himself," adapted to picture purposes for William Faversham, has turned out an exceptionally interesting, fascinating, romantic drama, produced in a comedy way and made all the more absorbing through some ingenious double exposure. Starting off very much as does "The Masquerader," it takes another tack, but as the basic idea borders so closely on the Thurston story it would seem as if the author might have concocted some other way for the two characters who look so much alike than the one that "infringes" on Mrs. Thurston's novel. In "The Masquerader" the wealthy drug addict meets his double on the street through asking for a light for his cigar. In "The Man Who Lost Himself" he meets his double in exactly the same way in a hotel lobby.

The present Faversham screen vehicle is superior in many aspects

for general motion picture appeal. It has more breeziness and alternate light and shade in its unfolding of story. We are shown the Earl of Rochester, a titled Englishman who is a rotter. He meets an American in London who is broke, gets him intoxicated, delivers him to the English domicile, where he is put to bed. On waking up in the morning the American, Victor Jones, reads in the papers that Rochester has committed suicide, and at breakfast a note is handed him from the Earl telling him to take his place in the world. Jones redeems the family fortunes, falls in love with Rochester's wife, and when he endeavors to tell the truth they bring in a trio of alienists who declare the Earl has gone daff. This is genuinely funny.

With this photoplay Faversham comes to the fore as a splendid screen artist, revealing a gift for projecting legitimate drawing room comedy via the camera—a financial asset of no small proportions.

He has also surrounded himself with a company of players of the highest order, and is especially fortunate in the selection of the latest Mrs. deWitt Hepper as his leading lady. Hedda Hepper has an unusual amount of the "rings" necessary for the portrayal of a titl. lady, and handles a delicate scene in her boudoir with the man whom she believes to be her husband. In other hands it might have smacked strongly of vulgar suggestiveness.

The double exposure work is very unique. A number of combinations were created that can be counted on to intrigue a layman. The ad-

vance notices all credit Clarence Badger with the direction, while the film gives it to George D. Baker, who is known in the trade to have been responsible for the admirable production.

"The Man Who Lost Himself" is advertised as a Selznick production. Faversham made this and several other features on his own, the Selznick organization having nothing to do with them other than to assume the distribution and possibly the financing. It should be a profitable undertaking for all concerned.

John.

THE COURAGE OF MARGE O'DOONE.

Marge O'Doone ..... Pauline Starke  
David Rame ..... Niles Welch  
Michael O'Doone, the little musician ..... George Stanley  
Mabel, the bride ..... Jack Curtis  
Mabel's mother ..... William Iyer  
Mabel's father ..... George Karloff  
Mabel's sister ..... Miriam Sullivan  
Mabel's brother ..... James O'Neill

This is another of the James Oliver Curwood stories of the Northwest. In this instance the screen version was turned out by Vitagraph, under the direction of David Smith. The result is a very draggy feature, where any a mber of uninteresting scenes are over-shot while others with the real action did not get the footage that they deserve.

Really two novelties with a thrill. One is a bear fight in a cage and the other the mauling of a man in a cabin by one of the bears in pro-

testing his mistress. With the former there are but flashes, and in the latter the lighting was so poor one could not see what was going on. One other scene that could have been made a wallop and which would have been enough to sell the picture anywhere, was that of heroine, stripped of all clothing, running to the rescue of her pet bear while the fight was on. This was a long shot, however, and it was over before the audience knew what it was all about.

In all of Curwood's stories a wild animal, usually a half-tamed dog, plays an important part and carries all the sympathy. This story was no exception, but in the filming "Harve" did not get the notice from the director and the scenarioist that was coming to him.

Pauline Starke and Niles Welch are featured. Miss Starke gives a fairly interesting interpretation of the role of the heroine, while Welch is altogether satisfactory as the hero. George Stanley as the musician is, however, the big figure of the picture. Miss Karloff played the heavy of the earlier section of the picture and was convincing. Later there were two figures of the heavy type, played by Jack Curtis and William Iyer, both getting over with a wallop. Iyer and Welch staged a rough and tumble fight that was a peach.

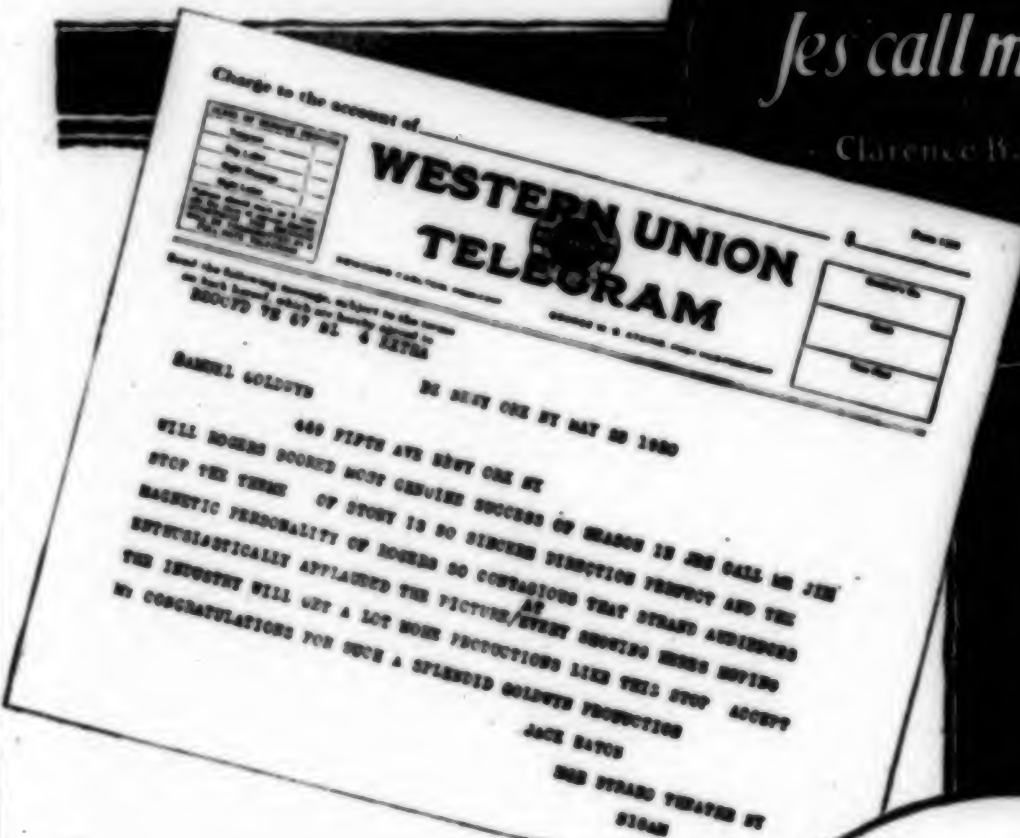
"The Courage of Marge O'Doone" is a picture that will be interesting to audiences in the daily change of program houses, but it is not by a long shot a feature that is capable of holding audiences in the full week houses.

Fred.

Direct Testimony from Exhibitor, Press and Public on

Samuel Goldwyn  
WILL ROGERS  
jes call me Jim

Clarence Badger



In addition to a laudatory review on Monday, The Globe on Wednesday makes this extra special comment

The Globe

"Stappole. 'Jes' Call Me Jim,' with Will Rogers, at the Strand is not what the press agents quaintly call 'a wonder play.' It has no spectacular falls or rises or Babylonian scenes large-as life and twice as natural. Yet we cannot remember any single film that has caused more grateful comment from film fans in and out of print. So much for scenery and humor and genuine

**127 Park Avenue, New York City**



A *Thos. H. Ince* Special  
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**HOBART  
BOSWORTH**

*in*  
**"Below The  
Surface"**

*A Paramount Aircraft Picture*

**See:-**

The rescue of the submarine crew  
The wreck of the liner  
The boy's dive to the wreck  
What he sees through the porthole  
Bosworth's sensational rescue

"She's my  
daughter  
and she's  
coming home  
with me."

**Another Record Breaker!**

Sid Grauman wires:—

"This is the third week for 'Below the Surface' at the Rialto, and business far surpasses our fondest expectations. The press

is unanimous in its approval. Business for the past two weeks has exceeded by several thousand dollars both 'Everywoman' and 'Huckleberry Finn.'"

**GRAB IT! IT'S ANOTHER KNOCKOUT!**

Story by  
**LUTHER REED**

**FAMOUS PLAYERS-LASKY CORPORATION**

Directed by  
**IRVIN WILLIAM**



## \$200,000 RECORD OFFER MADE FOR FILM OF "GOLD DIGGERS"

**Producers Anxious to Obtain Screen Rights From  
David Belasco Willing to Post \$25,000 as a  
Forfeit—Dig Up Old Broadway Type  
Plays for Pictures.**

The record price for picture rights to a stage production has been set with the offer made to David Belasco for the "Gold Diggers." The film producers anxious to obtain the screen rights have tendered an offer of \$200,000. They are even willing to wait three years to have the rights turned over and in the meantime are willing to post \$25,000 as a forfeit in the event that they do not take the rights after the stage career of the piece has been practically run.

At this time there is a trend to run to Broadway stories of the lighter vein as may be seen in following out the recent releases that have scored the big money. They are "On with the Dance," "Why Change Your Life?" and "Don't Ever Marry." The run on this particular form of story follows out the usual in pictures. First there came the rush for vamp stuff, followed by the triangle story and then the spiritualistic story. Now Broadway holds away entirely.

### Want Old Broadway Types.

Producers are even looking into the past to dig up Broadway type plays. During the last week one producer sent out scouts to look for "The Gay Life," a chorus girl story and play that Roy McCordell did some years ago. The possibility of a re-make of "The Chorus Lady" is also possible.

The Belasco office has not as yet given its answer to the proffer made for "The Gold Diggers." The record price previously was \$175,000, which is the price Griffith is reported to have paid for "Way Down East" screen rights.

## KELLERMANN'S FIRST MODERN COMEDY DRAMA

**Premiere Given at Santa Ana  
—Under Water Stuff Dig.**

Los Angeles, June 2. Annette Kellermann's first modern comedy drama was given its premiere showing at Santa Ana Monday night at the Temple theatre. The under water stuff took the audience by storm. A number of foreign buyers were present to negotiate.

A large delegation from the film colony here made a pilgrimage to see the picture and the general verdict is that it is the best thing Miss Kellermann has ever done.

## SAENGER CO. DIRECTOR SELLS INTERESTS

**Fichtenberg's 40 P. C. Capital  
Stock to Saenger.**

New Orleans, June 2. Herman Fichtenberg, a director of the Saenger Amusement Corporation, is reported to have sold out his interests, said to be about 40 per cent. of the capital stock, to his partner, Julian Saenger.

Mr. Fichtenberg is to retire from the theatre building.

### PREPARING "OLD SHOP."

Andrew J. Callaghan, head of the producing company starring Bessie Love, has practically completed all arrangements for sailing on the St. Paul for England, where he will attend to the preliminaries for the production there of Charles Dickens' "Old Curiosity Shop."

It is not yet decided when Miss Love will leave for England to commence work on the Dickens classic, but following the return of Callaghan to this country the producer plans to send a company abroad to make the quaint play in the most appropriate surroundings.

## GRAUMAN'S HOUSE FOR PRO-RELEASES

**Builder Announces Plans for  
His New Hollywood.**

Los Angeles, June 2.

Sid Grauman announces plans for his new picture theatre in the Hollywood section. The house will be on the corner of Hollywood boulevard and Macadam place, close to the exclusive Hollywood Hotel. This is very near the centre of filmdom's activities. Of no small importance, the Hollywood theatre will be a national pro-release establishment, which means another step toward making Los Angeles the capital of exhibiting realm.

The seating capacity will be 2,100 in the architecture the oriental idea will predominate. The site is 147x309.

French searchlights in different colors will announce the start of the performance from the tower. A green light will indicate the next show commences in 15 minutes, and the red light the actual starting of the show. These searchlights will carry 35 miles, Mr. Grauman says.

## GOLDWYN STOCK POOL RENEWS FOR 5 MONTHS

**Holders of 90% Continue Under  
Original Agreement.**

The Goldwyn stock pool has been renewed for another five months. The pool holds about 99 per cent. of the outstanding stock of the Goldwyn corporation.

The pool is a controlling one. Among its contributors are Samuel Goldwyn, Leo Shubert, the Duponts, Wise of the United Cigar Stores, A. H. Woods, Joseph Goldstein. It was formed when the Goldwyn went through its process of reorganization.

### GIRLS DISCHARGED.

**Can Wear Athletic Suits at Los Angeles.**

Los Angeles, June 2. Although the law stipulates that women in bathing suits must wear flowing robes when out of the water, Mabel Stewart, Bessie Long and Claude Merritt were discharged when arrested for wearing abbreviated athletic suits.

The girls had been shooting pictures at a basket ball court at Santa Monica and went through the streets to a restaurant.

The judge decided the law did not cover an athletic suit display any more than the girls did.

### HOMER TO PRODUCE.

Edward Hemmer has started a producing company under his own name. The executive offices are at 147 West 40th street. Other officers inducted include H. Douglas Brown, for seven years assistant manager of the Hotel Vanderbilt, vice-president; William S. Silkworth, president of the Consolidated Stock Exchange, treasurer, and P. Ernest Grubb, of Norris, Grubb & Conhlan, chartered public accountants of Philadelphia and New York, secretary. The Hemmer Co. intends to make four feature pictures a year.

### FRENCH IMPORTS.

Paris, June 2. The latest reports available indicate the prohibition of French imports includes printed films, but a small, indefinite quantity of untaxed film will probably be admitted for local trade.

## EXPLOIT "IDOL DANCER."

Keith House Profit Booking This Film.

The Keith houses in New York City and possibly elsewhere in conjunction with the booking of "The Idol Dancer," are receiving an especial boost in campaign value through the co-operation of the First National exploitation department.

A special man was delegated to paper the neighborhood around the 51st Street where the feature is billed next week, while the booking office is using an Hawaiian orchestra and dancer to give it more color.

The arrangement between the booking office of both concerns calls for the services of the exploitation man gratis to the Keith office while they in turn pay for all accessories.

This system will be used in practically all circuit houses in connection with the feature at the option of the management booking it.

## TELEGRAM CARTOONIST GETS \$12,000 JUDGMENT

**William Farr Awarded This  
Amount Against Horsley.**

In his \$11,675 damage suit against David Horsley for alleged breach of contract, William G. Farr, the Evening Telegram cartoonist, was awarded judgment for the full amount by default, bringing the total to \$12,104.78 with costs and interest, owing to the failure of the defendant's counsel to appear at trial.

By an agreement dated August 28, 1918, the plaintiff was to furnish Horsley with seven cartoon strips a week to be used for film purposes for a consideration of \$75 weekly. The contract became effective Oct. 1, 1918, and remained enforceable for a period of three years from that date. The complainant continues to furnish cartoons for a period of fourteen weeks, the sum of \$1,050 becoming due him and unsatisfied. On January 4, 1920, Farr maintains the defendant abrogated the agreement entirely, thus becoming indebted to him to the extent of \$10,625 for the balance of the three-year period under the terms of the contract.

Horsley answered with a general denial of the allegations, other than admitting the agreement, which, however, he said, was mutually canceled when he returned the plaintiff's creations to him in full settlement for all claims.

### A CYNICAL DOUBTER.

**Discounts Loyalty When Money Tempts.**

A cynical old-timer, discussing the coming Cleveland convention, opined that it is just about as easy as the leopard to change his spots as the exhibitor to change his ways. "They may organize and swear undying loyalty to their organization," he said, "and they may blacklist producers who insist on being exhibitors too, but let one of those black-listed producers bring forth a 'Miracle Man' or 'Broken Blossoms' and you will see how much loyalty to the exhibitors organization counts when arrayed against dough."

### JACK CONWAY'S DIVORCE.

Los Angeles, June 2.

Hugh Ryan Conway, known as Jack Conway in picture circles, declared in divorce proceedings here in Judge Cralf's court that his wife, Viola Barry, now in New York, started her own career as a film actress when he told her that he could not place her in his company as a leading woman. Later he talked with her about returning to him but she declared she wanted to continue her career.

Conway was granted a divorce and the custody of a minor child. A property settlement was effected out of court under which Conway agreed to pay his wife \$100 a month for a year.

The couple were married Jan. 29, 1911, and separated Feb. 6, 1918.

### WILDE'S FIRST.

"The Hunch," a story by Percival Wilde is the author's initial effort for the silent drama, after having written profusely for the stage. It has been purchased by Metro.

## HAS ALICE BRADY QUIT REALART?

**Lasky Signs Her to Do One  
Paramount Picture.**

The report Jesse L. Lasky had signed Alice Brady to appear in one picture for Paramount gave rise to some speculation whether the star had left Realart or whether there would be an exchange of artists between the Famous Players and Realart.

That Lasky had signed Miss Brady was confirmed through an official of the F. F. L. The picture will be done with the Realart name over it.

Lasky's connection with the subject rests in the fact that he produced a screen version of "Blackbirds," the vehicle selected for Miss Brady. The piece had some vague five years ago in the legit. There was a picture version, though never released. At that time Lasky was an independent producer and prior to his alliance with Famous Players.

Frank Reicher is to direct Miss Brady and the feature. He was reported signed by Lasky prior to the latter's trip to Europe.

Miss Brady will begin work after her Chicago engagement in "Forever After" is brought to a finale.

## SHORT REEL PICTURES AT UNIVERSAL CITY

**Four Units Are Producing  
Two-Reel Westerns.**

Serial and short reel productions predominate at Universal City these days. Three serial companies are under way and four units are producing two reel westerns, under the general supervision of Hope Loring, the executive head of the department.

Eddy Polo has a new circus serial under way. Eileen Sedgwick has started shooting "Wits and the Woman" from the novel by I. B. Irwin, and Al Russell is directing the final episodes for "The Moon Riders." Art Accord's new serial, "Martin Murphy," directed by Phil Rosen, is producing "Franks of Fate" from the Saturday Evening Post story by W. F. Collins; Mack Wright is directing Leo Maloney; Hoot Gibson is starring in and directing a series of outdoor stories by Louis D. Lighton, and Jacques Jaccard is making a series of stories of the activities of the Northwest Mounted Police with Leonard Clapham as the star and Virginia Faire playing the feminine lead.

## JOE PLUNKETT WILL RETURN TO STRAND

**Cancels Selznick Contract for  
Cash Consideration.**

Joseph Plunkett will once more assume the management of the Strand, taking up the post he occupied about a year ago at the end of the current month or early in July. Meantime he will go away for a vacation.

Plunkett resigned about six months ago to accept a year's contract to go abroad for Lewis J. Selznick. He returned from the other side a fortnight ago and after several days of negotiation settled with Selznick, cancelling the contract for a cash consideration.

Directly on his return the Strand people asked Mr. Plunkett to return. It is understood the financial emolument is considerably in excess of the previous arrangement he had with them.

### ENGROSS CENSOR BILL.

Boston, June 2.

The Senate has passed to be engrossed the bill calling for a State censorship of pictures. The vote was 23 to 13. The bill had already passed the house.

This puts the matter up to Gov. Coolidge. He has heard arguments from those in favor and of those against the bill, and is expected to take action on the question this week.

## RUSSIAN FILM BUSINESS BRISK

**Cinema to Be Found in Remote  
Siberia Villages.**

Paris, June 2.

According to "Scenario," the film business in Russia is likely to become brisk, and Germany and Italy already have agents there for business.

The veil which has been drawn over this country by a prejudiced press has not allowed the outside world to learn that the Russians are extremely interested to-day in amusements and that the Soviets make extensive use of movies for political and social propaganda.

The Parisian picture journal further states that the cinema is to be found in remote villages of Siberia, particularly for educating young peasants and even the nomad tribes on the frontiers of Mongolia.

## U. A. EXECUTIVES MEET NEXT WEEK

**Will Elect Successor to Oscar  
A. Price.**

A meeting of the executives of the United Artists will be held late this week or the early part of next for the purpose, among other things, of electing a new president to succeed Oscar A. Price, resigned.

It is not likely that Hiram Abrams will be selected for the reason that the Delaware charter, under which the corporation operates, demands a president must be a director and each of the five principals have representation on the board—the five being William G. Madsen and the four producers, Fairbanks, Pickford, Chaplin and Griffith.

### LESSER ONLY EXHIBITING.

**Intends to Quit the Producing Field.**

But Lesser is anxious to get aboard the band wagon of those who believe that the producer should leave the exhibitors' fold severely alone, and vice versa.

A telegram was sent to Lesser in Los Angeles a few days ago, pointing out that as an exhibitor and also owner of the First National franchise for Southern California and Arizona, it was not consistent for him to be producing "What Women Love," with Annette Kellermann, and "One Man in a Million," with George Deban.

Lesser wired back his intention to be an exhibitor exclusively as soon as the Deban and Kellermann pictures are put out. He claims he started both productions before he joined First National.

### HOLLAND TO PRODUCE.

**Company Organized in Holland to  
Handle Films.**

Holland is about to produce films for the first time. A company has been organized in Amsterdam under the name of the Amsterdam Film Co. for the purpose of building a studio and film factory at Voorburg. The new company is capitalized at 1,500,000 francs, the greater part of which has already been subscribed.

Up to this time film has always been imported into Holland, an suitable celluloid has never been made there. A Dutch engineer has succeeded in making the necessary base, of which the new company possesses the patent rights, and it is claimed they will be able to supply films at five cents per metre cheaper than the imported article.

### SETTLE \$500,000 SUIT.

The \$500,000 damage suit begun by Eugene A. Westcott in the Rochester, N. Y. Supreme Court for false arrest and imprisonment against Irving I. Brown, World Film Corporation and the National Association of the Motion Picture Industry, Inc., was settled out of court this week.

The plaintiff, who conducted the Rochester Film Exchange, was charged with receiving and buying stolen goods valued at \$10,000; was arrested July 4, 1919 and discharged four months later.



# VARIETY

## BRITISH EXHIBITORS WOULD SETTLE GOLDWYN-STOLL MUSS

**Foreign Action Means Victory for Goldwyn Forces, and It Is Not Likely Any Concessions Will Be Made to Stoll—Delivery of Six Films Cause of Trouble.**

Strenuous efforts are being made by the general council of the "Cinematograph Exhibitors' Association of Great Britain to bring about an amicable settlement of the Goldwyn-Stoll controversy. They have now called upon the Stoll Film Co. either by agreement, arbitration or recourse to the law courts within three months, to bring the controversy to an end, and have intimated that at the end of that period they themselves will consider the matter. Further, they have pledged their members not to book the films in dispute from any source meanwhile.

As this action recalls the resolution previously passed by the Association, the objection raised by Samuel Goldwyn to the reopening of the matter no longer exists. This previous resolution called upon Goldwyn to deliver to Stoll the six pictures in dispute.

**Furnish Names.**  
In order that there be no further misunderstandings, the association has asked the disputants to furnish the names of the six pictures, so that they be made known to every member of the association.

These latest developments were made known by letter to A. George Smith, Goldwyn representative in London, and in acknowledging the letter Smith stated that all the data were being forwarded to the New York office for action.

The action of the British association was brought to the attention of Goldwyn officials in New York by Variety. They stated that the letter from Smith had not yet been received, and until such time as it came to hand they did not care to comment on the matter.

**Victory for Goldwyn.**

The general impression in the trade is that this latest turn is a big victory for Goldwyn and goes a long way toward vindicating the position it has consistently maintained. Now that Goldwyn holds the upper hand it is not likely any concessions will be made to Stoll and the latter has little chance of accomplishing anything in the three months indicated by the C. E. A. At the expiration of the three months the association avowedly intends to take an active part in settling the dispute, and if their decision is based on the contract made between Stoll and Goldwyn, the latter will probably win out.

Goldwyn contracted with Stoll to deliver pictures for one year, the number of pictures not being mentioned. Stoll based his calculations on the fact that Goldwyn had produced 18 pictures the year previous and contracted to deliver to exhibitors 18 pictures. As Goldwyn produced only 12 pictures during the life of the contract, Stoll is short six pictures on his contracts with the exhibitors. It is Stoll's efforts to make Goldwyn deliver six more pictures that have caused all the trouble.

## GRIFFITH WANTS COLLEGE BOYS

**Calls on Them to Star in Pictures.**

Syracuse, N. Y., June 3.  
The day of the roughneck heroic star is done, says D. W. Griffith, in a letter to interest students of Syracuse University in the profession. D. W. wants 'em tall and dark, the massive given publicity on Fatty Hill says. In addition to that they must be good actors, but David allows as how he'll teach 'em that. The future of the business is as bright as a calcium light, says the Griffith prospectus. It is a fertile field for a young man who has been incultured with French, thoroughly versed in the Greek alphabet, mastered the shaven mode in hair-cuts and become an adept in the correct stammer in debarking from the corner ice cream bar.

"It's going to be 'the life' for 'boys' from old Syracuse, erstwhile stand and deliver Methodist institution of learning. No specific conditions are set forth to be met by the applicants. But the sweet boy graduate is to have his show at last, and that's what counts.

And why not, shouldn't Syracuse turn out movie heroes? Haven't the university a course in movie photography? Isn't it preparing to institute a course in theatrical prom agencing next season? And hasn't like Day himself publicly declared he'd like to go to the theatre, if it wasn't for that darned clause in the Methodist church laws?

## ARREST DELATOUR, SAYS HE'S ACTOR

**Caught Trying to Work Church Safe Combination.**

Cincinnati, June 3.  
Maurice Delatour, claiming to be a motion picture actor of New York city, was arrested here Monday night in the state of the mayor of St. Paul's Catholic church while trying to work the safe to work the combination of the safe.

Delatour, a French actor, assistant teacher, book binder and artist, has been a picture supplied to be the promoter, taking in San Francisco where, it is charged, he specialized in robbing poor people and church studies. A \$100,000 diamond ring, a diamond necklace and \$100 in cash were found on him. Evening clothes were in his room at the Palace Hotel.

Delatour says he went to the local church to have mass said for his mother.

## CUDAHYS ON SCREEN.

**Children of Jack Are to Support Salisbury.**

Michael Cudahy, Jr., and Anne Cudahy, children of Jack Cudahy of the Chicago packer family, will support Monroe Salisbury in the latter's first independently produced feature. The children will accompany Salisbury to Northern California, where the most important scenes of "The Barbarian" will be filmed.

"The Barbarian" was written by Theodore Sautz Solomon, the magazine writer, and appeared originally in the Popular Magazine. Salisbury purchased the screen rights for \$10,000.

Donald Crisp will direct the production.

## DOUG AND MARY ARE IN NEW YORK

**Deny European Trip Is Off, Only Postponed.**

Mary Pickford and Douglas Fairbanks arrived in New York Tuesday morning and registered at the Ritz-Carlton Hotel. They are accompanied by Mary's mother, Fairbanks' major domo at his home in Beverly Hills and Ken McCaffrey and Carl Robinson, their personal representatives.

On the trip from the coast the party stopped off to visit the Hopi tribe of Indians. Fairbanks made part of his last picture, "Mollysledder," on the Hopi reservation, and at the time promised the Indians he would return and show them the picture. The reservation is 150 miles from the nearest railroad. It was the first picture the Hopis ever saw. After the performance Fairbanks made the Indians a present of a print of the film and all the projection apparatus.

Concerning their plans for the future, both stated they are quite happy in their relations with United Artists and will continue to make pictures for the U. A. They expect to attend a business meeting of United Artists this week-end, at which time it is probable new directors will be elected and a successor to Oscar Pryce, who recently resigned as president, will be named.

Contrary to reports that the European trip had been canceled, Miss Pickford and Mr. Fairbanks stated it has only been postponed, and both are looking forward to making the trip in a few months.

Hitman Abrams, general manager of the United, stated that a day for the meeting had not been set and that it would be held at the pleasure of Doug and Mary.

## \$3,000 DEFENDANT SUIT.

The Arthur P. Beck Serial Productions, Inc., is named defendant in a \$3,000 suit by Joseph W. Fairbanks for later and wrongfully rendered in cutting, editing and reconstructing 31 reels of picture film of the production, "The Isle of Love."

Arthur Butler Graham represents the plaintiff.

## MYSTERY PREVIEW

Los Angeles, June 3.  
A preview of "The Hope Immortal Mystery," the 15-part serial written by May Yabe, will be given in next fortnight by Kinship Film, Inc.

It is believed that from the standpoint of the exhibitor the serial will prove a commercial clean-up.

## MITZI HAJOS LATEST LEGIT STAR IN FILMS

**To Do Two Features Before Opening Savage Season.**

Mitzi Hajos is to appear in the films. The little musical comedy star is considering two offers while abroad. On her return to this country she will do at least two feature films before opening her legit season. Her contract with Henry W. Savage permits of this and also of her continuing picture work while playing in New York.

Mr. and Mrs. E. A. Hatchelder, who have been the business managers for the various Hajos starring vehicles, both under the Werba & Lomcher and Savage managements, are looking after the star's film ventures.

The picture rights to "Pam Pam" have been secured for her initial dip into the pictures and the salary of the star is said to be \$25,000 per feature.

## APRIL STATISTICS FOR FRENCH FILM

**Production Reached 44 Per Cent, May 7.**

Paris, June 3.  
The statistics for April show there were 22,594 metres of French films presented during the month compared with 29,951 metres in March and 24,535 metres in February, and 145,838 metres of foreign films in April, compared with 169,662 metres in March, 195,218 metres in February and 161,233 metres in January. For the last week in April there was only 4 per cent of French films on the market, but the first week in May brought 44 per cent of home production.

## NORMAN JEFFRIES ON PENN. CENSOR BOARD?

**Philadelphia Showman May Succeed Dr. Oberholtzer.**

Philadelphia, June 3.  
It is very strongly reported locally that if Governor Sproul removes Dr. E. P. Oberholtzer from the Pennsylvania State Board of Censors, the Governor will appoint Norman Jeffries, of this city, to the vacancy.

Mr. Jeffries was a Philadelphia newspaperman before going into theatricals. He has been a vaudeville agent for several years, known the show business, including pictures, from all angles, and the show people would like to see the popular Jeffries secure the appointment.

## SIGNS GRACE DARMOND.

Los Angeles, June 3.  
Grace Darmond has been signed by A. Christie to play the title role in the film version of "Tartar" which differs considerably from the stage presentation.

T. Day Harrow has also been signed for the film "So Long Love."

## STOLL'S DOYLE STORIES.

From London comes the report that the Stoll Film Co., Ltd., has purchased a large batch of Sir Arthur Conan Doyle stories.

## QUIT EXHIBITING FOR PRODUCTION

**Richards and Flynn Sell in Kansas City.**

Kansas City, June 2.

A picture deal, involving \$1,000,000 and including the new Twelfth Street theatre, has been closed by owners, Richards & Flynn. The latter has been leased for 20 years to the Associated Exhibitors Co. of St. Louis, and includes in the transaction a First National franchise for the western half of Missouri, including Kansas City. The new owners already control the First National franchise for St. Louis and the eastern half of the state.

The new house, which is door-for-door with the new Pantages, and directly opposite the Empress, represents an investment of \$350,000 and will be one of the most modern picture houses in the West.

With the leasing Richards & Flynn, Inc., will devote itself exclusively to picture productions in the future. The firm has made a contract with Jack Gardner, the vaudeville and film actor, to make 12 Western films this summer. A studio has been secured at Colver, Cal., and Flynn will leave in a few days to complete plans for the Gardner productions.

## PROGRAM ANNOUNCED FOR SCREEN MEETING

**Indianapolis Convention Begins Afternoon of June 7.**

Indianapolis, June 3.

The program for the annual convention of the Screen Advertisers' Association, which will be held here coincident with the convention of the Associated Advertisers (Chicago June 7-8), was announced this week by Harry Levey, manager of the Industrial department of the Universal Film Company, and president of the association.

The convention will be called to order at the Claymont Hotel at 2 p. m. June 7. Mr. Levey will speak on "A Dream Realized." Tim Thrift, advertising manager of the American Multigraph Sales Company, and chairman of the Picture Committee of the Association of National Advertisers, will speak on "What I Have Learned About the Motion Picture Medium." "The True Mission of the Motion Picture," by John Linton, "Unrestricted Circulating with the Motion Picture Medium," by President Levey, and expressions of experience with film in advertising by G. L. Bonner, advertising manager of International Correspondence Schools, W. B. Griffin, advertising manager, Holmes & Edwards Sales Co., J. H. Wood, advertising manager, Paramount Film & Motion Co., Paul Wipac, eastern manager of Foxfilm & Co., G. L. Bonner, advertising manager of Hiram Automatic Co., and L. E. Hines, advertising manager of the National Amalgam Co., will be included.

## OWEN MOORE SAILING.

Owen Moore expects to depart from New York July 3 on the Monmouth, going first to England, where he will consult with the Famous Players people over there. Moore has entered into a contract with F. P. and will appear under auspices in future pictures.



# Don't pass by And let that corn keep hurting

Don't pass a drug store that sells Blue-jay if you ever suffer corns.

Blue-jay stops the corn pain. A simple touch applies it. And soon the toughest corn will loosen and come out.

The Blue-jay way is gentle, easy, sure. It comes in plaster or in liquid form.

It is scientific—a product of this world-famed laboratory.

Millions now employ it. Most

of the corns that develop are being ended by it.

Compare it with old methods, harsh and uncertain. Learn what folly it is to merely pare and pad corns.

Use Blue-jay on one corn tonight. Watch that corn go. Then remember that every corn can thus be ended the moment it appears. A week-old corn should be unknown in these days.

**B&B**

**Blue-jay**

Plaster or Liquid

**The Scientific Corn Ender**  
**BAUER & BLACK Chicago New York Toronto**

Makers of Sterile Surgical Dressings and Allied Products



# VARIETY

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## EQUITY WANTS EVERYTHING

### F. P. L. THEATRE MONOPOLY STIRS EXHIBITORS' ACTION

In Advance of Cleveland Convention Demand Made on Corporation to Desist From Acquiring Houses Since It Deprived Exhibitors of First Runs—"Out" for Producers.

One of the most interesting angles of the exhibitors' convention, in session this week in Cleveland, was raised in New York last week when it became known a proposal was made to Famous Players-Lasky, but not acknowledged.

The proposal was based on the advance information that a demand would be made by the exhibitors on Famous Players to desist from acquiring theatres, since that deprived the exhibitors from first runs and to relinquish control of theatres already acquired. The proposal to Famous supplied an "out" for the producing corporation, the offer being to take off the Famous' hands all theatres now controlled by it and devote them to legitimate attractions.

#### Third Legit Booking Office.

Those back of the proposition had and still have in mind the establishing of a third legitimate booking office, but not along the lines recently mentioned in various reports that had a trio of producers as the control figures. The proposers stated that Famous is now in control of about 39 theatres, that taking in the Rivoli, Criterion, Empire and Nialto on Broadway.

The plan called for turning the Rivoli into a revue house at \$5 top, and for houses like the Nialto not constructed with legitimate presentation easily possible, to conduct such theatres as independent picture houses.

The backers of the plan expressed their disappointment undisturbed when no sign was made from the Famous, either for a rejection of the plan or acknowledgment of its receipt and consideration. They insisted the exhibitors would demand action by the big producers who were grabbing off theatres to the detriment of the individual exhibitor. The attack in Cleveland was stated to be directed mostly against Famous, since that corporation was most firmly entrenched in (Continued on page 7.)

#### TITLES IN MONEY.

The title of the next of the Metro-Nazimova releases by the Metro is to be "Billions." It seems that the picture industry cares not how it speaks of money, and finally their lunch, dinner and supper hour chatter is reaching the screen itself.

The title of the first of the Syd Chaplin comedies is to be "One Hundred Millions."

It is just a simple matter of fig-

### "CARNIVAL" TRANSFER STARTS LOUD TALK

"Syndicate" Attraction to Selwyn Shubert Booked?

The main topic of conversation in legitimate theatrical circles Wednesday was the announcement Ed. Wynne's Carnival, a "syndicate" attraction now playing at the New Amsterdam, would move to the Selwyn June 21, a suppose Shubert booked house.

It is admitted the Shuberts have a booking contract with the Selwyns with eight years more to go, but someone who ought to know explained that the A. L. Brininger booking in the Selwyn house would be upheld in any court of equity on the ground the Shuberts have no attraction to offer the Selwyns of equal strength to the Wynne show—especially as it is booked in the Selwyn under a six weeks' guarantee and is almost certain to yield the house a profit of not less than \$15,000.

### "EQUITY SHOP" IS REALLY CLOSED SHOP

Gillmore Sends A. E. A. Letter to Deputies.

A hint of future "closed shop" plans to come by the A. E. A. is contained in the appended notice sent to all Equity deputies by Frank Gillmore, executive secretary, this week. Mr. Gillmore refers to the "closed shop" as the "Equity Shop." The notice, which relates to the "closed shop" as now in force with the pop price managers in the Middle West, reads: "The Equity Shop is proving a big success. It is creating no friction and the managers are gradually realizing that in accepting it that they will receive as much protection as will the members of the Equity themselves. Of course, it is in the experimental stage at present, but we are hopeful of being able to work it out and then establish the same elsewhere."

### WILSON'S SPEECH SIGNIFICANT

Plan Reported Under Way Calling for Absorption of All Theatrical Unions by A. E. A.—Equity Expected to Supersede Four A's as Parent Body.

#### METHOD PREPARED

During his farewell speech at the annual meeting of the Equity last Friday Francis Wilson, the retiring president, stated in effect that all branches of theatricals were looking to Equity for protection.

These "other branches," according to Wilson's declaration, "are tired of being mislead or unconsciously lead." "If they (the other branches) come to you (the Equity), how will you take it?" Mr. Wilson said in further reference to the subject of the "mislead branches."

While no names were mentioned, many at the meeting interpreted Mr. Wilson's remarks to have reference to the A. E. F. (old White Hats) as a particular instance.

This interpretation has gained considerable headway since the Equity meeting. It has been reported there is a plan under way through which the Equity might possibly supersede the Four A's and become the parent body of all the players' theatrical unions, with the A. E. F. (Vaudeville Branch) becoming a department of the Equity. This would be similar to the arrangement effected recently with the Motion Picture Players' Union, and the one pending whereby the Chorus Equity is to be merged with the A. E. A. as a department.

The Equity adopted a resolution amending its constitution May 17, when a clause was inserted in one of the articles permitting the Equity to absorb any theatrical union that desired to become affiliated with the A. E. A. as a department.

#### ARLISS ON THE SCREEN

Broadway Hears That He Has Signed Contract.

George Arliss, if all reports are to be believed, has changed his mind regarding pictures and is shortly to be seen on the screen. About a year ago Arliss stated the picture was going to put the left road shows out of business and followed this with an arraignment of the screen.

Within the last week Broadway has heard Arliss has signed a screen contract, and although the company is still keeping it under cover, it is understood that he is to work before the camera during the coming summer.

### CHICAGO BECOMES STRATEGIC SPOT FOR BOOKING OF ACTS

Humphrey and Nash Help Solve Situation by Coming to an Agreement With Keith and Orpheum Offices After New York Conference—Important Vaudeville Movement.

### HALLMARK SIGNS RUTH FOR SCREEN

To Star Sluggo in "Over the Fence."

The Hallmark picture interests signed George "Babe" Ruth last week, to appear in one picture called "Over the Fence," for which the home-run king will receive \$55,000 clear. The permission of Out Ruppert, owner of the "Yankees," was secured.

The only difficulty at present in work on the picture is to start immediately, but the ball nine must come first, according to the terms of the agreement. The "Yanks" are soon due for some stay in Western territory.

The Hallmark concern recently completed a serial in which Henry Leonard, the champ of the lightweights, starred.

The Ruth picture will be in six reels, probably directed by Burton King.

#### WALK OUT OF 'THE FOLLIES'

Royce and Montgomery Leave Ziegfeld During Rehearsals.

The new Ziegfeld "Follies" lost two of its executives Tuesday when Edward Royce, stage of the production, and James Montgomery, author of the book, "walked out."

The exact trouble causing their action has not been divulged, but it is said to have been a question of authority between the two walkers and Flo Ziegfeld.

#### CURT LEASES 63D ST.

John Curt leased the 63d street theatre for five years last week. The house seats 1,200. Formerly a church, two years ago it was remodelled as a theatre and used occasionally by private societies to exhibit pictures.

Curt will alter the house in the auditorium and stage before opening it Aug. 1.

Curt also has the Park under lease, but will not take possession until Sept. 1, 1931.

Chicago, June 9.  
Tim Humphrey and John J. Nash returned after their convulse with New York vaudeville heads, bringing to Chicago a solution of the local situation as a booking center. The agreement with the Keith and Orpheum offices is that any act personally certified by Humphrey and Nash will be given a Keith or Orpheum route out of Chicago, contracts being confirmed in the East and issued here. It came as a lifting of the clouds not only to the acts and the bookers, but to the agents.

A Chicago vaudeville agent can now produce routes for acts from coast to coast on small or big time without turning his act over to any other agent in any territory.

#### Cause of Conference.

The conference was called because of the attitude of acts that were reluctant to accept Chicago routes. Taking stock revealed the acts were in a nature justified because of (Continued on page 7.)

#### CHARGE MUSIC GRAB.

Rivoli in Chicago Alleged Convention "Stolen" by W. B. & S.

Chicago, June 9.  
Complaints have been pouring into the New York headquarters of the music publishers' organization, charging that Frank Clark, manager here for Waterman, Berlin & Hayday, cornered exclusive use of his firm's numbers at the Republican Convention, where Armin Hand and his 1,000-piece band has the contract.

The rival representatives say Clark paid Hand in money or other "good and valuable consideration," but Clark says he only agreed to get Hand plenty of publicity, which publicity, he says, his songs share in, and that it is therefore legitimate.

#### \$13,000 FOR STEEL CURTAIN.

Chicago, June 9.  
A fair indication of what it now costs to build and equip a theatre is furnished by the lowest bid for the steel curtain in the new house A. H. Woods is putting up here. The best price is \$13,000 for a 44-foot opening. The State-Lake curtain, with a 40-foot opening, cost \$5,000, and the Woods, with a 44-foot opening, \$9,750.



## TRY-OUTS CRY OUT AGAINST STOLL

Say His Method Was Not Fair to Them.

London, June 9. It is now generally conceded that the try-outs for provincial acts desirous of breaking into London, which were given in the form of a week of matinees at Sir Oswald Stoll's Shepherd's Bush Empire a few weeks ago, were not productive of anything hitherto hidden talent.

Most of the acts that appeared now complain that they were not given a proper opportunity and that the reports were prejudiced and biased. Others allege that they should not be judged by a single performance of that kind, inasmuch as they were nervous and excited and unable to do their best.

There are many melancholy complaints and none of an optimistic nature, but the final, but necessarily, criticism of the whole affair is that an ordinance be enacted compelling all picture houses to play at least two acts at all times, "the same as in America."

## TESTIMONIAL TO RUSSELL

Luncheon Given "Hip" Manager in London.

London, June 9. A testimonial luncheon was tendered June 8 at the Criterion restaurant to Fred Russell, late manager of the Hippodrome, who retired from his post recently, owing to ill health, after many years of service at that house.

It was presided over by R. H. Gillespie, managing director of Empires, which owns the Hip, and an influential committee, which included Lord Riddell, Sir Alfred Bluff, Sir Oswald Stoll, Frank Allen, Albert DeCourville, C. B. Cochran, Henry Ainley, Harry Tate and George Robey.

There was an attempt at preparing any elaborate report, the price of tickets for the luncheon being set at \$2.50. It was a simple event designed to mark the esteem in which Russell is held by his numerous friends.

## "JOHNNY JONES" BIG SHOW

When Some Scenes Are Strengthened It Will Score.

London, June 9. "Johnny Jones," produced at the Alhambra last week, is a gorgeous production. Phyllis Hedella is the big success. George Hickey is the same as usual, but has some good moments, including a burlesque boxing match. Several of the scenes have never been approached here for beauty.

The book is weak and Cuvillier's music disappointing, but when scenes are strengthened the revue will be a big success.

## PRODUCING "HENRY V."

Robert Loraine to Try Two on His Own.

London, June 9. Robert Loraine will produce "Henry V." and "Belshazzar" on his own after "Mary Queen of Scots." He may also appear as William in Douglas Jerrold's "Black-Ridged Busman" at St. James, where the drama was originally produced nearly 100 years ago.

## AMERICAN ARTIST ROBBED.

Marseilles, June 9. Milton Burns, vaudeville artist, awake in his hotel room here to find his pocket book with identification papers, \$110 and 3,000 francs in French money were missing. Hastening to inform the police he discovered other rooms had been similarly robbed and a negro, who had disappeared, is suspected as the culprit.

## "LEDEURAU" FAILS

Paris, June 9. For the summer season the present management of the Gymnase mounted a piece by Melchior de Clugny, entitled "Madame Ledureau" (Mrs. Red Tape) on June 8. Charlotte Lyner, ex-Mme. Rachel Guitry, has a role suited to her, but the comedy met with a poor reception. It is not equal to Froment's "Faut pas de veau," just withdrawn.

## ACTRESS LOSES TO POLICE AND WRITER

Decision in Favor of Lepine and Monotaux.

Paris, June 9. Judgment in the suit brought by Mme. Valentine Verlain against Gabriel Monotaux and L. Lepine (former Prefect of Police), for illegal arrest, was finally settled, after more than eight years' persistence, in favor of the defendants.

Monotaux, the playwright and member of the French Academy, was on friendly terms with this actress at the Varieties, but feared a scandal on Feb. 29, 1912, when making an address at the Academy because his relations with Valentine had been broken off.

He conferred with Lepine, then chief of the police, with the result they considered it prudent to have the lady arrested at her home. On her release immediately after she brought action, claiming one franc and 100 insertions of judgment in the press. The case finally came before the courts in May, and was again postponed, but a judgment was entered June 2, and Mme. Verlain was ordered to pay the costs of the action.

## SAILINGS.

June 15, Teddy Webb, to London. Mildred Corli, vaudeville partner of Harry Ventell, is booked to sail June 8 on the steamship "Zacapa" for Columbia, South America, on a visit to relatives. She will return to New York about July 15.

June 26, Denison Clift, screen writer and director, for a tour of Europe.

June 12, on "Raltic" for London. Circo and Kaufman.

June 8, Marie Jensen Hayes on the "Zacapa" for South America. Winifred Westover sails for Stockholm, Sweden, June 12, where she is to appear in a series of Swedish pictures. Miss Westover's last picture was as leading woman with Buck Jones in "Firebrand Treason."

## REVIVES VERSION

Of "Romeo and Juliet" at the Comedie Francaise.

Paris, June 9. Though late in the season the Comedie Francaise presented June 8 a new work by Andre Riviere, "Juliette et Romeo," founded on the Italian story from which Shakespeare took his famous "Romeo and Juliet."

It seemed to please the critics of the local press only fairly. For once they were invited for a special matinee two days after the paying public had seen the drama. Thus the foreign dramatic critics not invited to the "repetitions generales" here had a chance of seeing the show before their French colleagues. Albert Lambert played Romeo, but Mme. Piera's Juliette was only average. The author's version was excellent.

## DANCERS MEET IN PARIS.

Paris, June 9. Profane disciples of terpsichore having taken so many liberties with the sacred dance for foot, one, two or even three steps, the professors in Europe met in congress last week to regulate the fashionable dances.

There were delegates from England, Switzerland, Belgium, Holland and Italy to meet their French colleagues in Paris, at the Academie des Dansees, Boulevard St. Denis. Several new steps were presented. Prof. Grandmontagne introduced a "breveton" and Mme. Lafont a Hindu dance or "technique."

We are still of the opinion that we expressed on the occasion of the first production that the best thing in "The Whirligig" and indeed one of the best things in any revue in London at the moment, is the burlesque melodrama "For Pity's Sake," with Mr. Charles Withers.

## CHARLES WITHERS

His is a perfect little piece of acting and so much off the beaten track that it has the effect of making other things seem to err on the side of the common place.

London Times.

## DEMONSTRATION AT TILLEY'S FAREWELL

Coliseum Program Held Up—No American Tour.

London, June 9. Vesta Tilley's farewell at the Coliseum June 8 was the signal for a remarkable demonstration, the program being held up.

Ellen Terry came upon the stage and supported the weeping comedienne, presenting her with palm leaves, also an album containing the signatures of a million admirers. The stage was heaped with flowers. The audience sang "For She's a Jelly Good Fellow."

Miss Tilley stated to the press that despite many offers a farewell American tour was impossible.

## DEMASSY'S FAUST

Scores at Special Paris Matinee Performance.

Paris, June 9. The Irregular Theatrical Society can be congratulated on presenting to a Paris audience at a special matinee on June 8 at the Theatre Porte St. Martin Paul Demassy's "Tragedie du Docteur Faust," which was first created by Alexandre at the Theatre du Parc, Brussels. The Belgian playwright Demassy, whose second work is thus produced, is a man of great talent who has a brilliant future.

It is now admirably played by Jean Herve, Mmes. Segond-Weber and Berthe Bovy (all of the Comedie Francaise). The tragedy would fit the frame of the House of Moliere. Signorini appeared as Faust.

As usual, there is no pretence of elaborate setting. It pleased the critics to see Faust in a new set.

## "OUR CHILDREN" SOON.

Running in English Provinces for Year—"Daddylums" Over There.

London, June 9. At Wyndham's June 14 "Daddylums" will be produced. It is an American play and has been in the provinces for a year.

In New York (Elliott) the piece was called "Our Children."

## "BIRD" IN FRENCH.

London, June 9. Richard Walton Tully's "The Bird of Paradise" will be produced in Paris in the autumn.

## CASINO AGAIN CHANGES

Paris, June 9. The Casino de Montmartre was reformed from a cafe concert by Bernard in 1910 to the Nouveau Lyrique for musical works. The little hall has now been taken over by Marcel Nancey, formerly of the Arlequin, who has changed to light comedy and designated it Theatre Comedie, reviving "Le Paradis," an old favorite of the Palais Royal.

## FEYDEAU'S FARCE REVIVED.

Paris, June 9. Last week saw the withdrawal of "Les Fetiches," which was no credit to French literature, and the revival of Georges Feydeau's well-known three-act farce, "L'Hotel du Libre Echange," which was first created at the Theatre des Nouveantes, which has now disappeared.

## NEW OPERA SCORES.

Paris, June 9. The new work of Vincent d'Indy the "Legende de Saint-Christophe" was presented at the Opera House here June 9 and was well received. It is pronounced a success by local press reports. M. Rubinstein, conductor is the producer. The opera was sung by Mme. Lubin and Messrs. Frana, Delmas and Renaud.

## ENGLISH "ILLUSIONIST."

London, June 9. Charles R. Cochran with producing an English version of Guitry's "L'Illusioniste."

The Guitry season ended at the Aldwych June 8. He will return next year.

## "RUINED LADY" AT ST. JAMES.

London, June 9. The next production at the St. James will be "The Ruined Lady." John Cromwell is rehearsing. He came over here to produce "The Man Who Came Back," another American play.

## ROYALTY LIKES PEGGY O'NEIL

Princess Royal Congratulates Her on "Paddy."

London, June 9. Peggy O'Neil has captured London, and so all England is assured. She has been taken up by nobility and at her last social appearance was congratulated by Royalty, the Princess Victoria stating at the occasion of Lady Sybil Smith's house party that she thought Miss O'Neil's performance at the Savoy Theatre was wonderful.

Lady Astor was one of the guests present at the time.

## "FATAL WOMAN," SUCCESS.

Paris, June 9. A new program was given at the Theatre des Mathurins, May 28, in the form of a three-act comedy by Andre Biraben, entitled "La Femme Fatale" ("The Fatal Woman"). It met with pleasant success.

In the cast are Messrs. Jacques Fernand, Juvenet, Flandre, Mesdames Blanche, Tournai, Mancini. The first act is weak and the subject indifferently treated.

## "TIGER, TIGER," HIT.

Success at London Opening June 3.

London, June 9. "Tiger, Tiger," at the Strand, opening June 3 was undeniably successful, though it fell away toward the finish.

It's an imported American play.

## FILDER'S OASIS.

Paris, June 9. Harry Filder has inaugurated at 28 Avenue Victor Emmanuel a dancing establishment called "L'Oasis" which during the dog days will be open matinees and evenings of Saturdays and Sundays.

The craze for dancing seems to be on the decline, though the weather may have something to do with it.

## ORCHESTRA RETURNING HOME

London, June 9. Next Monday the New York Symphony Orchestra will wind up its European tour with a series of five concerts and then depart for New York on the "Olympic" June 25. The itinerary beginning June 6 was as follows: Royal de la Monnaie at Brussels; June 7, Antwerp; June 8, Liege; June 9, Ghent; June 10, The Hague; and June 11, Amsterdam.

## BEN FULLER RETURNING.

London, June 9. Ben Fuller, the Australian theatrical manager, is sailing today for New York.

During his English visit he has purchased the rights to many melodramas.

## RIANOS RETURNING.

Paris, June 9. Jack Riano with his wife, Ottilie Northlane, after resting for a month in Monte Carlo, sailed for New York from Marseilles on the steamer Providence June 3.

## GUITRY SEASON EXTENDED.

London, June 9. The enormous success attending the Guitry season thus far at the Aldwych has resulted in an extension of a week for it there.

## "CHU CHIN CHOW" 1,800TH.

London, June 9. The 1,800th performance of "Chu Chin Chow" at His Majesty's will take place July 2.

## MAUDE REMAINS.

London, June 9. Rumors have been current that Cyril Maude would leave "Lord Richard in the Pantry." These are untrue. After a vacation he will continue in the part.

## BY ARNOLD BENNETT.

London, June 9. A new Arnold Bennett play, "Ruddy and Soul" is announced for the Kingsway.

## DUE FROM "WHIRLIGIG."

London, June 9. Morris Harvey and Miss Bacon of "Whirligig" are booked to play in America in the autumn in a revue.

## ALLENS TO BUILD ON EMPIRE SITE

Bought in London for \$2,250,000.

J. J. Allen, of Jules and J. J. Allen, Toronto, Canada, when in New York, June 4, announced that his firm has consummated a deal for the purchase of the Queens Hotel and Empire theatre in Leicester square, London. The purchase price was 442,000 pounds (\$2,250,000 normal). The two buildings will be razed immediately and in their place will be erected two theatres, costing \$1,750,000, one with a seating capacity of 2,500 and the other 2,000. The larger theatre will show pictures, with a change of program each week, and the smaller will be used for long runs of super features.

C. Howard Crane, a prominent architect, who was in New York with Allen, will leave for London with the plans for the new theatres. It was originally intended to construct one huge theatre, but on account of the tendency of the British film business toward super attractions and long runs it was decided to erect two houses. The smaller of the two will be modeled along Allen's Winnipeg theatre, which is supposed to be the best of its kind. Among the innovations to be introduced will be American soda fountains and tea rooms.

The consummation of this deal came as a surprise, following a cabled dispatch appearing in New York papers that the shareholders of the Empire theatre had refused to accept the offer made by the Allen brothers. J. J. Allen explained to Variety that when the shareholders refused their offer they left power in the hands of the directors to sell out for a sum that exceeded the original offer and negotiations were continued and a deal concluded.

## TOO MANY FOREIGN SINGERS IN PARIS

Objection Made by Syndicate of Lyrical Artists.

Paris, June 9. The Syndicate of Lyrical Artists (opera groups) has protested to the Secretary of Fine Arts at the alleged excessive number of foreign singers engaged at the State subventioned theatres, pointing out that the maximum percentage fixed by the Federation is now exceeded, and that French artists are given minor roles under the inveterate mark of "artistic manifestations," which are little more than exhibitions. The Secretary is asked to ascertain the number of foreigners engaged at the Opera and the Opera-Comique for the season, and the number booked for a limited number of performances. It is asked if the term "artistic manifestations" is merited when certain singers are advanced a few hours before to sing in a foreign language, which places them in an inferior situation.

The question of French artists, whose contracts have now terminated, not being re-engaged (although they have formed part of the opera troupe for years) is also raised. It is alleged such treatment for those who have carried on at the Opera during the war is not just treatment.

The petition is signed by the Council of the Artistes Lyriques Syndicate.

Barrie Play for Gladys Cooper.

London, June 9. Gladys Cooper will produce a new Barrie play at the Playhouse in the autumn.

LEON LEROL

STILL IN VAUDEVILLE  
DUBLIN, N. S. GENTMAN



# KEITH-ORPHEUM TITLE GOLF PLAY BEGINS NEXT TUESDAY

Great Rivalry Anticipated for Qualifying and Match  
Championship Prizes Over Mt. Vernon, N. Y.,  
Links—Great Entry List for Three  
Days' Competition.

The third annual golf tournament of the K-O. (Keith-Orpheum) Golf Club starts next Tuesday and continues over Wednesday and Thursday, on the links of the Mt. Vernon (N. Y.) Country Club. Eighteen holes will be played in the qualifying and championship rounds.

Tuesday will be qualifying day and Wednesday the match play begins. There is greater interest manifested in the outcome of this year's tournament than in the two previous ones which were well handled and spectacularly successful from a playing standpoint. The entry is larger than ever and the class of golfers entered assures exciting play for possession of the qualifying and championship cups. James Plunkett and Clark Brown, winners of the qualifying and championship prizes last year, are entered to defend their titular honors. Brown was victor over Frank Vincent after a battle which was carried an extra hole.

## The Entrants.

Among those entered are: Martin Beck, Edwin G. Lauder, Jr., Reed Albee, Mort Singer, Maurice Goodman, Frank Vincent, Harry T. Jordan, Fred Schanberger, Dan F. Hennessey, Pat Casey, J. J. Maloney, Clark Brown, Walter Vincent, M. R. Bentham, Carl D. Lothrop, Ray Myers, Harvey L. Watkins, Edward Benton, William P. Quaid, Carlton Hoagland, Bert McHugh, Max Hart, James E. Plunkett, Harry Weber, Lee Muckenfuss, Edward S. Keller, Gordon Bostock, Charles Herbauer, Ben Kahane, Jas. McKown, L. E. Thompson, B. S. Moss, Gus Sun, Walter S. Butterfield, A. J. Van Buren, G. McLeod Payne, A. Frank Jones, Herman Weber.

Play in the qualifying rounds will start at 9 o'clock Tuesday morning, rain or shine. All contestants must drive off before 3 in the afternoon in order to afford the handicap committee time to figure the handicaps and make the drawings for the first matches. According to H. L. Watkins, the secretary, it has been decided that two cards, one for each nine holes, must be turned into the committee, composed of Beck, Lauder, Lothrop and the "pro" of the Mt. Vernon club, and upon the scores handicaps will be based.

In figuring the handicaps the committee has determined that eight strokes will be the highest allowed on any one hole, any strokes above the eight will be figured as eight. There is no objection to members playing more than 18 holes.

In order that all contestants may know with whom they are to play the first matches it has been arranged, as soon as the drawings are completed, to telephone the information in to the telephone operator of the Keith office so that any person not in possession of information as to the player with whom he is to contend in the first match play, may obtain it by "phoning after 6 p. m. Tuesday. Match play will begin at 9 o'clock Wednesday.

## Consolation Prizes.

It has been decided to divide the contest into flights of eights. The eight players turning in the lowest scores in the qualifying rounds will make up the first flight, the next eight lowest compose the second, and the third flight will include all who fail to qualify in the first and second. Entries closed Tuesday night of this week. The rules of the Metropolitan Golf Association will govern all play, with the exception of any local rules of the course, and the stigma which has been barred.

A consolation prize will be played for by the losing six in each flight. A "body" prize will be awarded to the player turning in the highest score for the 18 holes of the qualifying rounds. The committee on prizes includes Frank Vincent, Clark Brown and James Plunkett. You can reach the golf course either by auto or by train of the New York, New Haven & Hartford. On arrival at Mt. Vernon 12-14 may

be secured from the station to the grounds. They can also be reached by the Tuckahoe trolley leaving from opposite the station.

## CHAS. IRWIN CLAIMS GOLF CHAMPIONSHIP

Will Play Anyone for \$500 a Side.

The golf championship of the show business is claimed by Charles Irwin, of vaudeville. Irwin backs up his claim with an offer to play any theatrical person a game for \$500 a side. Harry Weber, at other times an agent but now the self-constituted manager of the champion, says he will add \$1,000 for another side bet, not denying at the same time he will have 50 per cent. of Irwin's bet.

Mr. Irwin will be in New York June 25. He sails for the other side July 1. Anybody disputing his claim to the championship and wishing to settle it on the links will have to do it by that date or, Weber says, the right to contest will be forever gone, as Irwin will then have it by default.

Irwin would like Jack Kennedy or Rayce Combe to try him out. Some time ago Weber almost made a bet with Walter Keefe for \$1,000 a side. Weber's unknown was Irwin, while Keefe came right out with Kennedy's name. Now, says Weber, when he calls up Keefe, Keefe is out, and Weber thinks Keefe is trying to dodge the golf issue.

The challenge is not limited to the two named. Weber says it takes in the field. To display his confidence in Irwin, Weber points to the fact that he is offering to wager \$1,000 of his own money, with the summer right in sight. Weber says he has \$1,000 in cash, but he won't tell where, nor will he lend it to anyone.

## B'WAY MUSEUM CLOSES.

Times Square "Sight" Shuts Down for the Summer.

Broadway's museum, one of the "sights" in Times Square, has closed for the summer. When the place opened last winter in the revamped interior of a saloon on Broadway near 47th street it gave the Halls a surprise.

The freaks objected to indoors in the summer, and all gave "notice" after receiving calls for Coney Island and other points 'n the open.

The museum has been running along to good business at 25 cents admission.

## MIDGETS' TOUR.

Booked for Two Years on Orpheum Circuit.

Singer's Midgets have been booked for a two years' tour of the Orpheum Circuit, opening June 13. Ten new sets painted by Josef Urban will replace the present scenic equipment.

## PRICE SINGING EDWARDS.

George Price has retained Harry Rake Hirschman, attorney, in reference to the "trouble" between himself and Gus Edwards. According to the attorney, Edwards is indebted to Price to about \$1,500 which Price intends to recover despite the contention of Edwards that Price is indebted to him.

## CRANE'S PINOCHLE RECORD

Los Angeles, June 9.

William H. Crane, who is finishing a picture here, is about to play his 14,500th game of pinochle with Mrs. Crane.

The Cranes have played an average of three games daily for 15 years. Mrs. Crane has kept a book of the score and says her husband is about about 150 games

## MANY VAUDEVILIANS IN "CINDERELLA" SHOW

Producer J. J. Shubert Has  
Bad Attack of Tonsillitis.

The "Cinderella on Broadway" opening in New Haven caught J. J. Shubert with a bad attack of tonsillitis. He has been under the care of two physicians since the early part of this week.

Part of the company entrained with others following. The complete roster of the personnel before its opening in New York the week of June 21 is as follows: Georgia Price, Jessica Brown, John T. Murray, Elsie Van Hise, Stewart Baird, Lila Hoffman, Ed Brendel and Flo Bert, Walter Brewer, Homer Delling, Tarnan, Harry Twine, Homer Dickinson and Gracie Deagan, Mijava, Maryon Vadie, Al Shayne, The Glorias, Tom Smith and Ralph Austin, Wells, Virginia and West, Al Sexton, Joe Niemeyer, Sam Gold and Marie Edwards, Constantine Kabeleff, Albert Howson, Charlotte De Mossin, Tim Daley, John Kearns, Arthur Cardinal, Roger Little, Grace Keeshan, Nora Gallo, Juliet Strahl, Maria Stefford, Florence Elmore, Doris Lloyd.

The book and lyrics are by Harold Atteridge; music by Bert Grant; incidental music by Al Goodman; the staging by J. C. Hoffman; the dancing numbers arranged by Allan K. Foster.

## MORE CANCELLATIONS FOR "SUNDAY" PLAYING

Keith Office Takes Time Away  
From Four Acts.

The Keith office within the week has cancelled the time held in its houses by four acts, for playing Sunday concerts in New York in theatres not booked by the Keith agency.

The cancelled acts are Henry Hines, Lloyd and Wells, Marie and Mary MacFarlane and Will Oakland.

At the Keith office when asked concerning the reported cancellations, the statement was made that they had occurred through playing in "Sunday" performances not placed through that office. Asked if the houses the acts appeared in were Shubert theatres, it was said it made no difference what theatre an act under contract to the Keith agency appeared in as long as that house was not booked by the agency, cancellation would follow. The turns are said to have appeared at the Winter Garden (Shuberts).

Hines was to have played the Royal, Bronx, next week and the Bushwick, Brooklyn, the following week. He is engaged for the new Shubert shows on the Century Roof. Lloyd and Wells held a contract for Keith's Syracuse, next week. Upon receipt of the cancellation they signed with the Fanchon and Marco Revue and will open with it in the West June 21.

In the notifications of cancellation sent to the acts it said clause 6 of the Keith agency contract had been violated.

## "BILLBOARD" LOSES.

Supreme Court Upholds \$25,000  
Judgment Against Publishers.

Burlington, Vt., June 9. Word has been received by Thomas A. Boyle, manager of the Playhouse at Rutland, Vt., that the verdict of \$25,000 given him at Hudson Falls, N. Y., against the "Billboard" Publishing Co. of Cincinnati, involving a certain article regarding Mr. Boyle's business methods, has been sustained by the Supreme Court of New York. A number of Rutland business men testified in Mr. Boyle's behalf.

## BAYES IN VAUDEVILLE?

Reported Offered \$2,500 Weekly for  
Return.

An offer to return to vaudeville this summer is reported having been made Nora Bayes by Joe Jacobs this week, with \$2,500 weekly the possible amount.

Mrs. Bayes is said to be considering it.

## FOR SALVATION ARMY.

Everybody Co-operating to Help Its  
Drive.

Once again all branches of theatricals, principally vaudeville, legitimate and pictures, has mobilized its forces to make the Salvation Army Home Service Appeal drive, which began June 5 and continues to June 15, a financial success. Present plans of the theatrical committee embrace only one large benefit and some minor events such as showing Salvation Army films in the picture houses. The appeal this year is to finance a constructive program, the results from which will be equal to those this organization achieved in France.

Walter J. Kingsley has donated his services as chairman of the theatrical publicity committee for Greater New York. The headquarters of the drive are located in the Baltimore hotel. Harry G. Hoak is campaign director.

## OTHER CABLES

### "MADAM SAND" PRODUCED.

London, June 9. "Madam Sand" was produced at the Duke of York's June 3, quite successfully. The play is well written and gives excellent opportunities for Mrs. Patrick Campbell. A large audience enjoyed the piece and accorded Mosier a good reception.

### BERNHARDT, LONDON AUG. 18.

London, June 9. Mrs. Bernhardt opens her engagement at the Coliseum Aug. 18.

### OPERATION FOR CHARLOT.

London, June 9. Andre Charlot is seriously ill and must undergo an operation for appendicitis.

### "LASSIES" WITH MAGGIE TEY.

London, June 9. "Lassies" will be produced in London shortly with Maggie Teyte in the leading role.

### GUTHRY'S CO. COMING OVER.

London, June 9. Guthry's company is to go to America in the autumn.

### DE COURVILLE IN PARIS.

Paris, June 9. Albert de Courville is here producing his new revue at the Margu this week.

### ALTER ALHAMBRA STAGE.

Paris, June 9. While the Alhambra is closed for two months the stage will be rebuilt.

### AMBASSADEUR SOON.

Paris, June 9. The Ambassadeur Montigny revue will be given shortly.

### "CHERRY" TO MUSIC.

London, June 9. Charles Cochran will produce "Cherry," a musical play, by Edward Knobel and Melville Gideon in the autumn.

### Coroner's Verdict on Crawford.

London, June 9. The coroner has brought in a verdict that Clifton Crawford's death was accidental, while under the influence of delirium tremens. Revue at London's Little.

London, June 9. The Little theatre will probably stage an intimate revue, with an American leading lady, in the autumn.

### Mario Burke Listed.

London, June 9. Mario Burke may play in the American production of "A Southern Maid" as soon as the Covent Garden opera season finishes.

### Royal, Manchester, Sold.

London, June 9. The Royal, Manchester, has been purchased by a London buyer.

### "Mayflower" Postponed.

London, June 9. "The Mayflower," to have been produced for a tryout at Murray, has been postponed until September.

### "Pretty Peggy" Run Ending.

London, June 9. "Pretty Peggy" also ends its run June 12 at Prince's Theatre.

### Eddie Cantor's Buy.

Eddie Cantor has purchased a \$20,000 home in Mt. Vernon, N. Y.

## FIVE DIVORCE CASES IN CHICAGO DECIDED

Investigating the Jaeger Suit  
Alleging Collusion.

Chicago, June 9.

Madame Jimmy, former owner of Jimmy's Pets, was granted a decree of divorce by Judge McDonald in Superior Court from her husband, Karl Jimmy, on the grounds of adultery. Mrs. Jimmy alleged that her husband and Miss Mille had been living as man and wife in Chicago, New York and other cities, Miss Mille traveling with the act.

Kate Lindeman, professionally known as Kate Pullman, who came here with "Just a Minute," and is at present appearing at the Marigold Gardens, has, through her lawyer, Charles E. Erbstien, sued her husband, Edward Lindeman (Ed Smith) for divorce on the grounds of desertion.

John Jaeger, known as John Regan (Regan and the Lorraine Sisters), was granted a decree of divorce against his wife, Pearl Regan, at present with McIntyre and Heath, on the grounds of desertion. The decree was granted by Judge Rush, Attorney Benjamin Ehrlich representing the plaintiff. Investigation is being made into the Jaeger divorce. Jaeger gave his address as 1318 Roscoe street, where he never lived.

Other statements are being looked into in an effort to establish collusion.

Ruth Lehen Harvey was granted a divorce with \$5,000 alimony against her husband, Walter R. Harvey, Chicago stock and bond broker, on the grounds of extreme and repeated cruelty. Attorney Ben Ehrlich represented the plaintiff.

Robert Hurt, with the Morgan Danvers, was granted a divorce against Sylvia Kenneth Hurt on the grounds of desertion.

Bertha Haydon has filed suit for divorce against Edward Haydon, charging extreme and repeated cruelty.

## LOEW'S FIRST BIG BOOKING OF SUMMER

"Overseas Revue" Signed for  
40 Weeks.

The first big booking of this summer was made by J. H. Lubin for the Loew Circuit when "The Overseas Revue" entered into a contract for 40 weeks. The turn will carry 15 people and open August 30.

The engagement carries with it the third largest salary the Loew Circuit ever paid an act. The other two are Singer's Midgets and "The Mimic World."

The booking was made by Elizabeth Price, who, with Will Morrisey, own 75 per cent. of the turn. Harry Green ("George Washington Cuban") has the other 25 per cent. The "Revue" has been playing on the big time.

## MUST OUTDIVE ALL

Cancellation Prevails in Gates  
Contract.

Dorothy Gates, who has just closed an engagement at the Hippodrome as "The Diving Venus," left for England Saturday week to fulfill a four weeks' engagement at the London Coliseum. At the close of the London engagement Miss Gates sails for Buenos Aires where she has a 10 weeks' contract with Regis. The South American contract has a peculiar proviso. It sets forth that Miss Gates is at all times to issue a challenge during her contract to out-dive any man or woman up to 300 feet and failing to out-dive anyone taking up the challenge, automatically cancels her contract.

## PRODUCING FOR SMALL TIME.

Will Morrissey and Abe Feinberg have formed a producing partnership and in conjunction with Fletcher Norton will produce the small time next season.

One or two of the acts will be a condensed version of the Morrissey legitimate vehicles.

"The Overseas Revue" has been booked for next season over the Loew Circuit on a blanket contract which is said to be the largest contract as far as figures are concerned ever landed from the Loew office.



## RAY LEASON'S PLAN STRIKES SHOWMEN

### Organization for Booking Vaudeville Going Ahead.

A staple source of supply for the smaller vaudeville theatres in the East idea upon which Ray H. Leason conceived the latest vaudeville booking office which is known as the National Vaudeville Circuit, Inc. Before cutting in the aid of any capital outside of his own, Leason quietly went over the field of what he established as the first zone, extending between Chicago and New York, and signed up 40 theatres for his new booking office.

Leason recognized that the presence of the two big agencies (Keith and Loew) did not cover the entire field, for there are many houses of popular price policy which are technically opposition to houses supplied by Keith or Loew. Such houses are booked by a number of smaller agencies, but the shows are not of fixed standard. What the National Vaudeville Circuit will do is to absorb or eliminate the smaller agencies.

Show men say the idea is an admirable one, long felt in the sphere for which it is designed, and that it will aid not only the theatres booking with (or having a franchise with) the new National, but it will be of great service to vaudeville acts.

The 40 houses already secured take in houses which use from two to six acts for each split.

The National will not start until August. Zack Harris is interested in the National and left this week for New England, which will be the No. 3 zone established.

The National is incorporated under the laws of New Jersey with a capitalization of \$1,000,000.

The new company is not to be confused with the National Playhouse Corporation, organized to build theatres, and news about which was given in Variety a few weeks ago.

## FEINBERG ORDERED TO PAY.

As a result of a three-cornered disagreement which involved Abe Feinberg, agent, Charles Ahern of the Ahern cycling act and Sam Gerstner, manager of the U. S. Theatre, Hoboken, last week, Feinberg was brought up before the Vaudeville Managers' Protective Association Complaint Board. After a hearing he was ordered to pay Ahern \$75, which Gerstner had deducted from the salary of the Ahern act when it played the U. S. the last half of the week of May 17.

It seems the Hoboken manager saw the Ahern act at the American, New York, the week previous to the booking in Hoboken. Later, Gerstner met Feinberg and requested him to get the Ahern act for the U. S. for May 20-24. Feinberg agreed and the Ahern act was booked for the U. S. split at \$125. Feinberg did not inform Gerstner Ahern would not personally appear with the act, as he had at the American. Neither did Feinberg tell Gerstner the Ahern act had played Hoboken three weeks previously. Ahern did not inform Gerstner of the previous booking in Hoboken, nor did he say he would not be with the act for the U. S. engagement.

Gerstner, when salary day came around, deducted \$75 for Ahern's non-appearance.

In addition to ordering Feinberg to make good the \$75 deduction to Ahern, the V. M. P. A. Complaint Board extended a reprimand to Ahern for not informing Gerstner that he would not personally appear and of the previous booking. Feinberg also was reprimanded and instructed not to repeat the occurrence.

## KIDDING KELLY.

Harry Kelly will be in the mad-mad show at the Century Promenade, in addition to taking care of his office which specializes on casting for pictures and legitimate productions.

Fellow players at the Century have been kidding Kelly about being an agent. Harry insists he is no agent, only an "artist's representative."

NEW CANTON OFFICE.  
Irving Kahn, Manager.  
800 N. 10th St., N. 10th St., N. 10th St.  
Working Through N. 10th St.

## ONLY AT WINTER GARDEN

Other Shubert Sundays Now Off for the Summer.

The Winter Garden is the only survivor of the Shubert quartet of houses used for Sunday concerts remaining open. Last week the concerts at the Central and Century were called off for the summer, the Lyric having been discontinued Sundays some weeks ago.

The Garden was open practically throughout the summer last season for the first time and the intention now is to attempt continuance this summer also. Business at the Central and Century declined with the arrival of warm temperatures and were just about breaking even when it was decided to end the concerts in those houses until the fall.

## CREDITORS TO GET GILBERT'S CLAIMS

### Member of Bankrupt Firm Assigns Royalties This Way.

At a meeting of the Creditors' Committee of Gilbert & Friedland, Inc., the bankrupt music publishing house, Tuesday morning, L. Wolfe Gilbert assigned his royalty claims to all of his songs to E. C. Mills, secretary of the Executive Board of the Music Publishers' Protective Association, and chairman of the committee, to be disbursed for the benefit of the creditors. Gilbert, in addition to fulfilling his vaudeville contracts, will now do some extensive free-lance songwriting and production work. Maxwell Silver, general manager of the G. & F. firm, has associated himself with the Fox Film Corporation on the business end.

Attorney Newhouse, representing John L. Lytle, the receiver, took Mr. Gilbert's testimony as to his knowledge of the state of affairs Tuesday noon in the Post Office Building in order to determine whether the Fina Music Co. was a partner of the corporation or simply a creditor, as it now claims.

The receiver is negotiating for the sale of the firm's three leading numbers, "Mammy," "Dance-O-Mania," and "Roney Southern Melody." Print and Shapiro-Bornstein are among the bidders—a matter of terms being the point of contention. Hearing was adjourned until this (Friday) morning at 10.

The assignment of Gilbert's royalties will materially enhance the firm's assets and a possible adjustment may result.

## HELEN MURPHY WEDS.

Beautiful Agent Finds Romance Outside Profession.

Chicago, June 9. Helen Murphy, agentess, producer and acknowledged beauty of local radio circles, will be married June 16 to Robert W. Morris, a prosperous broker in securities. She will continue her activities after a brief honeymoon trip.

Miss Murphy is head of the Helen Murphy Agency, personal representative here for Carl Hobbitts of the Interstate Circuit, and a member of the producing firm which conducts road shows, in partnership with Lester Bryant and John Hittsberry.

## "JO-JO" AT LAST ON STAGE.

Chicago, June 9. "Jo-Jo," Phil Baker's vaudeville "plant" in a box, has signed with William Beck's "1920 Revue." He will work on the stage as the victim in a dental office scene.

## A. F. OF L CONVENTION

Montreal, June 9. The annual convention of the American Federation of Labor, opening here Monday, has not, up to today, taken under consideration the expected protest of the Carpenters and Joiners' and Electrical Workers' unions against the International Alliance of Theatrical Stage Employees and Moving Picture Operators (I. A. T. S. E.).

Several of the theatrical union members are here, including James Leake, its lately elected president. Charles C. Shay, who retired from the I. A. T. S. E. presidency at the Cleveland convention, could not travel here under orders from his physicians at his home in New Jersey.

There is no positiveness at this moment when the Federation will reach the theatrical matter.

## SYRACUSE WAITING FOR VAUDEVILLE?

### Pictures Included in First, Legit Second Half.

Syracuse, June 9. The Waiting Opera House (Shubert) may play vaudeville and feature pictures the first half, with Shubert legit attractions to fill in the last three days of the week, according to a report today.

Picture interest here have been keeping their ears to the ground ever since it became known that Famous Player-Lasky were suing up the Empire. According to the new report, the vaudeville to be shown at the Waiting, if the deal goes through, will be supplied by William Morris.

The recent legitimate season was not very successful financially in this city and this is said to be the real reason for proposed shift while metropolitan attractions on the road drew well, the booking policy which sent in second and third rate shows at top prices in between hurt business. Finally even the first shows failed to draw.

With the recent move in to pictures, Syracuse has but two vaudeville houses, E. F. Keiths, playing big time and the Temple, playing small time.

There is one drawback to the new plan according to those in the know. The Waiting is leased, not owned, by the Shuberts. This may prevent Sunday vaudeville and pictures. Sunday is the biggest amusement day of the week here.

## GALLANDO SENTENCED

### Clay Modeler Punished for Torturing Daughter.

John Gallando, professionally known as "Gallando," clay modeler, was sentenced to an indeterminate period of from three months to three years in the penitentiary (Blackwell's Island) by Judge Rouben L. Haskell in the County Court, Brooklyn, June 3. Judge Haskell in passing sentence said he regretted he could not give Gallando a more severe sentence.

Gallando was convicted of assault in the third degree, on charges made by his 17-year-old daughter Minnie, who testified Gallando and her step-grandmother had inflicted a varied assortment of torture upon her. The request of Samuel Liebowitz, Gallando's counsel, for a certificate of reasonable doubt, was denied.

Gallando held a unique position in vaudeville. For years he was known as "The emergency act." Week in and week out he would be called upon to fill disappointments, frequently not knowing where he was to play an engagement until he was about to take the train for his jump. The nature of Gallando's act made it suitable as a "filler" for any spot on a small time bill. He was one of the first to do his style of turn (clay modeling) in vaudeville, starting about 25 years ago.

## STOLE \$8,000 IN APPAREL.

Friday night, June 4, thieves entered the apartment of Anna Heid Jr., at 525 Seventh avenue, and stole wearing apparel and costumes valued at \$8,000. Miss Heid is now on the West coast settling the estate of her mother. Among the lost were 200 pairs of silk hose, formerly belonging to her mother, and over 100 pairs of long kid gloves. Ribba seal shoes and numerous trinkets valued for their former associations were also lost.

The stuff was covered by insurance.

## SPRING MANAGING AMERICAN.

Rudolph Spring is now manager of Loew's American, New York. He was assistant to Gene Myers at the home and office managers there, having been with the American since it opened.

Myers has gone to Canada, where he will relieve the Loew resident managers there over the summer.

## SKETCH FOR BLACKWELL.

A sketch will introduce Carlyle Blackwell, the picture actor, to vaudeville in August.

Blackwell is reported to have placed himself under the direction of a producer who guarantees him a weekly salary, and will put on the playlet.

## KEITH OFFICE SUSPENDS FOR GENERAL DELINQUENCIES

### Reported Failure to Obey Office Rules Results in Lee Muckenfuss Being Ruled Off Agency Floors—Supposed Warning to All Agents Carried.

## A. L. MAY CLEAR \$10,000 ON CIRCUS

### Show Costs the Legion About \$6,000.

Wilmington, Del., June 9. The circus and "merchants' expedition" given under the auspices of the American Legion caught on so well here last week the affair has been continued for a second week. It is figured the gross will total \$25,000, with some money on tickets sold by the Legion not yet turned in. The profits should run close to \$10,000.

The biggest item of expense is the circus, given in a three-ring layout, the show costing \$4,500. Powers' elephants are getting the big end of the payroll, with nearly \$4,000 paid for that turn.

## GUMBLE, CHAMP RUMMIER.

Takes the Rum Sharks at the Friars.

Mose Gumble picked his choice last rainy Saturday. It was rummy and at the Friars.

Mose had just gone through the operation of a hair cut and felt like a trout stream. He wanted to play rummy, and said so. As he talked the rum sharks of the Friars edged up toward him. Each was watching the other, for each wanted Mose first.

There are five terrible rum players besides Mose in the Friars, and the rain had driven them all in. They circled Mose and Jack Mason lamed him for the start. Mose has been on a diet of ice water ever since a beauty doctor told him his face demanded it, so the laughing guy of the Remick factory had all of his wife with him. Mason doesn't even drink ice water when playing cards.

After the usual dispute over whose deck of cards they should use, Mose took Jack for \$15 cash. Getting that out of Mason at rummy would be like winning a parlay on five horses at Belmont. Mason slipped out to pick up another player in his own class, when Harry Dixon dropped in. Dixon made \$2,000 worth of noise while losing \$15 to Mose, and he vacated for Max Winslow to step Mose's wild night. Winslow is known as a "cancer." He can tell the last 22 cards. Others only know 16. Gumble and Winslow are both music publishers, so it was perfectly legitimate for each to murder the other if possible. Winslow went for \$21 and hasn't been seen in New York.

While Mose sipped another mouthful of ice water, Marty Herman and Charlie Barnett strolled over. A couple of as heartless rummiere as ever mated at a guy while they were taking him. Barnett, supposed to be a plumber, is really a high class burglar. Herman, who runs A. H. Woods during business hours, had heard Mose had \$25 by that time he was certain of and Marty wanted it all alone. Barnett demanded a split, so they made it three-handed. Mose got \$m. 113 divided Herman, 14; Barnett, 19. That \$13 would have equaled Mose getting \$90 out of Harry Lander.

Mose sat around for a few minutes waiting for the next, but he couldn't stand Dixon crying, so finally left, after telling Dixon if he would take a taxi home he (Mose) would pay the tip.

## THE FOYS EXTRA ATTRACTION.

Alton, O., June 9. With the opening of an indefinite engagement by the Hodges Musical Comedy Co. at the Music Hall this week, Eddie Foy and Family were inserted as an extra attraction. The current show replaced the Metropolitan Musical Comedy Co., which played the house for five weeks.

CHALFONTE OFFICE  
Ruled by CANTON OFFICE.

The first suspension of a big-time agent for failure to obey the office rules of the Keith agency fell to Lee Muckenfuss this week, when he was temporarily ruled off for general delinquencies.

In the past agents suspended or expelled by the Keith office have been found guilty of practices not sanctioned by the agency. The Muckenfuss case stands alone for its causes which could be summed up as disobedience to orders.

Several orders have been issued by the Keith people for the regulation of the agents, timing their arrival and departure, calling for their presence at certain periods or to be represented, and other minor matters that would establish an office connection with an agent whenever most needed. These are the violations Muckenfuss is said to have been guilty of.

The suspension is supposed to carry with it a warning to all of the big-time agents that the rules when issued must be followed.

In the small-time booking department of the same agency it has not been unusual for an agent here and there to be held off the floor for a week or so through failing to conform with instructions. One day seven of the Family Department agents were told to keep scarce until sent for.

## COMBINE POSSIBLE AGAINST RECORDS

### Talk of Combating the Slump This Way.

With the present slump in the music business more marked than ever there is increasing talk daily of a combine among the music publishers as a possible means of saving the situation. Several music men have made a tour of the sheet music and phonograph stores, and all have returned with the verdict they are evidently working for the benefit of the mechanical people.

Whereas the music counters are devoid of prospective patrons, the phonograph stores have them standing in line to obtain books to test out disks they contemplate purchasing. The \$2.50 royalty from each record does not mean much to the publisher. With the high price of printing and paper it costs the publisher much nowadays for each copy. The publisher's revenue is derived from the sheet music sales, but with the public's sudden turn in favor of "canned music," even that is impossible.

The problem of cutting down the overhead expenses of professional branches, etc., estimated to average \$200,000 annually for the bigger publishers, still confronts the trade.

## PIRANO AGENT AGAIN.

Generoso Pirano, who has headed a vaudeville sharpshooting act on and off for a number of years, is returning to the vaudeville agency field. He will shortly establish offices in New York and specialize in bookings for the Pantages circuit, also aiming to place acts with several of the other popular-priced circuits.

Pirano went into the agenting end of vaudeville several years ago with an office in Chicago. Pirano was then advised to withdraw, following his activities with circuits outside of the W. V. M. A. and Keith offices in Chicago. Pirano never was sure of the cause of his dismissal until lately, when he found out that it was because he placed acts on the "Pan" time.

## AGENTS' ASSETS.

The agency office of David & LeMaire was robbed twice within the last week by some person posing as a pass key to the suite in the Putnam building.

A check protecting machine valued at \$100 was taken first, the thieves carrying off leather portfolio containing 20 contracts on the second trip.



# ACTORS' UNION SEEKS AID TO CLEAN UP STAG SHOWS

**War on Offices-in-their-Hat Men Declared by Actors' International—Facts Given by De Vaux in Letter—District Attorney Promises Aid—License Commissioner Also.**

New York City, June 8, 1930.

Editor Variety:

May I ask the privilege of your column and the support of your paper in the campaign entered into for the suppression of vile so-called stag entertainments.

It is the purpose of all organizations that claim to represent the actor that respect shall be extended to the men and women of the stage.

The profession as a whole protests against the lowering of the ethical standards of the stage and I am sure the theatrical journals will unanimously support any movement which has for its purpose the driving out of the men masquerading as booking agents who cater to the organizations and associations that seek this class of so-called stag shows.

We ask that your paper institute propaganda which will have for its purpose the driving out of the men masquerading as booking agents who cater to the organizations and associations that seek this class of so-called stag shows.

We have made appeal to the law departments in the various boroughs of the city and the District Attorneys have without exception declared that "It is commendable and the departments will assist in cleaning up and driving out this class of shows and the men who book them."

Actors' International Union of America.

**HARRY DE VEAUX, Pres.**  
The Actors' International Union Local No. 1, through Harry De Vaux, president, has started a crusade against club booking agents who furnish "cooch" dancers and "monologists" and others who specialize in "dirty" stories for club entertainments. Most of this class of entertainment, it seems, is furnished by "bumpty dumpty" booking agents who have desk room in the theatrical buildings, and in many instances do business with their office in their hat.

The better class of club agents will not handle the "cooch" and bare dancers and as a result have lost much business recently through club entertainment committees trying to secure the illicit shows from them and when refused going over to the "bumpty dumpty" who are always willing to take a chance.

De Vaux has called the attention of the License Commissioner and District Attorney's office to the existing order of things, and both have agreed to co-operate. The thing that brought the matter to a head was a stag held in a Brooklyn hall last week by a fraternal organization which was raided by the police who claimed they interrupted a "nude" cooch dancer at work.

## BACK TO FIRST AGENT.

The Loretta McThornhill-Eddie Cox act is back in the Hay Hodgson office handled by Charley Morrison. The team were married recently, and shortly following the nuptials they left the Harry Weber office, returning to their original agent.

A new act by the couple with a pianist minus the services of the jazz band will be presented in a week or two.

## FLETCHER NORTON PRODUCING.

Fletcher Norton has gone into the vaudeville producing field. His first will star Violet Homer in a production act. Miss Homer has been in pictures.

## Three Year-Old Shimmy Dancer.

Kansas City, June 9.  
Manager H. C. Novins of the Broadway Theatre, Tulsa, Okla., and Walter McLeod, also of Tulsa, were awarded and most \$10 each in the local court of this city for permitting the latter's three-year-old daughter to appear on the stage in a shimmy dance.

There was no law against the dance, but the complaint was made by Edgar M. Gambell, of the State Labor Board, under the child labor law.

## SAVES MOTORCYCLIST.

Young Physician Martin is Lime-light Again.

Los Angeles, June 8.

Harry W. Martin, the young physician formerly of Chicago, who is recovering from a broken neck, again supplied the dailies here with a feature story last week by saving the life of a motorcyclist who was hurt in a collision. The motorcyclist's foot was crushed and the man was bleeding to death when Dr. Martin passed by in an auto with a friend. Though Martin's neck is held in a steel brace, he ordered the injured man raised up high and then bound the man's ankle securely.

Dr. Martin only left the hospital a week previous. He broke his neck while diving and drew attention through his presence of mind in holding his head in position until he reached the hospital. He has many professional friends.

## CHICAGO PRODUCER ARRIVES.

Morris Greenwald, the Chicago vaudeville producer, arrived in New York by motor Sunday and has secured offices in the Cecilia building. Greenwald joins the Chicago vaudeville bunch who have moved to the metropolis since the change in booking alignment in Chicago last winter.

Greenwald is known in the West as a producer of "flash" acts, and he now has 16 such productions to his credit. Lew Herman, associated with Greenwald, having in charge the booking end of the firm, has been in New York for several weeks. Dan Kessel and "Chuck" Morris Willard motored in with Greenwald.

## FRANK FOGARTY BETTER.

Frank Fogarty, who has been ill with typhoid fever for the last three weeks, is now recuperating at a health resort in Rhineclaire, Catskill Mountains, New York.

While not completely recovered, Mr. Fogarty has reached the convalescent stage and expects to be able to resume his duties as secretary to Borough Highways of Brooklyn within the month.

## Tab at Petersburg, Va.

Petersburg, Va., June 9.  
The Century, which holds a Keith franchise, has discontinued vaudeville for the summer. Musical comedy opened last week with Guy "Juke" Johnson's "Dolly Simple Girl," a 16-people tab, with three changes of bill weekly.

## WEEK'S SIX BEST SELLERS

### VICTOR RECORDS.

- "La Voeds."
- "Desert Drama."
- "Oh! By Jingo."
- "Professing Blues."
- "Shing-a-Ling's Jazz Bazaar."
- "Irons."
- "Wild Flower."
- "Alabama Moon."
- "Oh! How I Laugh."
- "My Sahara Rose."
- "I'll See You in C-U-S-A."
- "The Crocodile."

### 30c. MUSIC.

- "I'll See You in C-U-S-A."
- "Let the Rest of the World Go By."
- "That Naughty Waltz."
- "The Love Nest" (from "Mary").
- "Daddy You've Been a Mother to Me."
- "Oh! By Jingo."

That people buy their music "banned" in preference to sheet music is easily deduced by the manner in which the sheet music sales increase after the number has been recorded. It is not until then often when a record happens to strike the public fancy that the sheet music begins to sell. It is a reverse of the usual process to be sure, but a fact nevertheless. "I'll See You in C-U-S-A," for example, was just as much a seller, but since its recording the sheet music sales have jumped, while the Victor record of that song, though issued a month ago, is still a best seller, superseding some of the more recent issues.

## FRANK QUIGG IS IN ST. LOUIS POORHOUSE

Spending His Last Days in Poverty and Distress.

St. Louis, June 8.

Editor Variety:

Frank Quigg, formerly a partner of the late George Fother Golden, also of Fisher and Quigg and Martin and Quigg, is an inmate of the St. Louis city infirmary, or poorhouse, partially paralyzed, alone and in want.

I called on Mr. Quigg and found him in the condition as stated above. He is not totally incapacitated, but can travel with the aid of a cane. His spine, however, is affected, and his day is practically done.

In the institution where he is he is forced to arise in the morning and cannot lie down on his cot again until night time. He spends his time reading the papers and following the vaudeville acts as they come and go each week.

It is shocking to think that an artist who has been as prominent as Mr. Quigg has been should at the age of 52 be in a condition where he cannot lie down during the day and rest a spine racked and spent through entertaining audiences of a generation ago.

Imhof, Conn & Corcoran have aided him; also Charles Grapewin; but it isn't the individual or the act who is in duty bound to assist him, but the members of the vaudeville profession collectively, who could, at no sacrifice at all, see that a sterling old performer like Mr. Quigg should spend his last days in peace and comfort and not in poverty and distress.

I have talked with a local surgeon, who says that with proper care and medical treatment Mr. Quigg could be put on the road to good health again. He recommends the Mayo Brothers at Rochester, Minn., or the Johns Hopkins Hospital at Baltimore.

Mr. Quigg's present address is City Infirmary, Benton avenue and Kingshighway, St. Louis, Mo.  
O. B. McDonald.

## UPPER BROADWAY HOUSE.

It has been reported a theatre is projected for Broadway, around 242d street. The story says the site is settled upon and closed for, but the promoter cannot be located.

Either Low or Fox is said to be interested. The location is just about the Broadway entrance of Van Cortlandt Park, with the nearest theatre south the new building Coliseum (Moss) at 161st street, and north, Proctor's in Yonkers.

## CHICK SALE RETURNS.

Chick Sale, who has been in pictures for the last few months, returns to vaudeville shortly with a new program act.

## "Silver Hords" on Circuits.

Following its work at the Capitol and a fortnight at the Broadway, "The Silver Hords" film has been booked for showing of from three to six days over the Fox and Proctor circuits.

## PANTAGES EXPERIMENTING BOOKING ASCHER BROTHERS

**Aschers Want Division of Territory; They to Hold Eastern End and Control Own Booking Office in Chicago—Need Year to Branch Out.**

## DIVORCES WALTON.

Anna Lloyd Secures Divorce.

Anna Walton, professionally known as Anna Lloyd (vaudeville), secured an interlocutory decree of divorce last week in her action against Harold Walton, a non-professional. The plaintiff was awarded \$1,000 monthly alimony and the custody of their nine-year old son, Harold, Jr.

## MAIL TAMPERED WITH.

The agents in the Palace theatre building are entering a complaint to the U. S. Post Office inspectors because of the recent tampering with their mail. For the past two weeks letters received by agents have been opened and their contents extracted before delivery.

Max Hayes, Jack Flynn and one other agent reported this week their mail had been tampered with. Flynn received an envelope Tuesday mailed from Bridgeport which contained another letter sent him from Buffalo. On the outside of the envelope bearing the Bridgeport postmark was an official post office sticker bearing the information the envelope had been received in bad condition. Wednesday morning the Buffalo postmarked envelope was received but it was opened and did not contain anything.

## MILK SPINELLY SUE.

Mile Andre Spinnelly, the French star whom Florence Ziegfeld brought over recently for his New Amsterdam floor shows, has retained H. J. & F. R. Goldsmith to bring action against Ziegfeld's Midnight Frolic, Inc., to recover \$972.50. In the summons and complaint filed June 4, the plaintiff alleges an agreement whereby she was to receive \$3,000 for services rendered, \$1,597.50 of which was paid leaving a balance of \$1,402.50 still due. Allowing the defendant credit for \$550 as income tax, Mile Spinnelly claims the balance of \$852.50.

A second cause of action involves a \$150 gown which she alleges was entrusted to the defendant's care, but not returned on demand, which brings her total claim to \$972.50.

## K. C.'S ORPHEUM POP BILL.

Kansas City, June 9.  
The Orpheum opened its first summer season of pop vaudeville today with the following bill: Huberville, with Harry R. Watson and Reg. G. Merrill; Tim and Kitty O'Meara, Welling and Jordan, The Housiers, Bob Hall.  
The pictures include Kinograms, Topics of the Day, one-act comedy and the feature "A Woman Who Understood."

## BUSY WEEK FOR MUSIC MEN.

Starting with the meeting of the Music Industries Chamber of Commerce June 14, with the annual Hotel Astor convention of the Music Publishers of the United States on the following afternoon and the annual picnic of the Greater N. Y. Music Publishers and Dealers' Association at Glenwood Lodge, Glenhead L. I., the ensuing Thursday (June 17), next week promises to be a busy week for the local and out-of-town music men.

## Van and Corbett Leaving Show.

Billy R. Van and James J. Corbett will leave "What's in a Name" at the Lyric this Saturday, when their contract for that production runs out. The couple are to return to vaudeville, booked by George O'Brien.

## Vaudeville Sketch in Revue.

Arthur Sullivan and Co.'s vaudeville sketch will be interpolated into "Broadway Brevities."  
The act was signed for the piece this week by David & Le Mare, the producers.

## FOX AND HAY.

Booked under  
through LEW CANTON OFFICE.

The Alexander Pantages-Ancher Brothers booking deal is an experimental agreement, it is understood. Pantages will book the Chateau, Chicago, for a couple of months, with the Anchers looking on to determine how they like the Pan vaudeville.

If mutually agreeable after the expiration of that period the Anchers are willing to enter into a long term contract with Pantages on the condition the Pantages bookings be restricted territorially, with the Anchers to have everything east of Chicago, Pantages to remain West, with probably the South going to him. There may be some question about Canada if the deal eventually goes through. The new Pantages house at Toronto is not far from completion just now.

It will be a year before the Anchers will be thoroughly branched out in the vaudeville way. Their next house playing vaudeville with a policy like their Chateau will open in Chicago during September. This week the Anchers are reported taking over a theatre at Dayton, O. They are figuring on theatres at Cincinnati, Indianapolis, two towns in Michigan and several in Chicago.

Another condition made by the Anchers in the event they finally close with Pantages is that the Anchers operate and control their own booking agency in this city.

The Anchers are looked upon as a coming factor in Mid-West vaudeville through their resources, progressiveness and intention to spread out.

Their Pantages booking connection for the Chateau, Chicago, was reported in Variety a couple of weeks ago.

Chicago, June 9.

Ancher Brothers have completed negotiations for the lease of a 120 x 180 lot on Washington street, between State and Dearborn, where they will erect a \$3,000,000 vaudeville and picture theatre, with a capacity of 3,000. The stage of the new theatre is to be 35 feet wide.

A 99-year lease has been signed at an annual ground rental of \$75,000. Building operations will be begun this fall. It is expected the theatre will open in September, 1931.

This, including the new Roosevelt Theatre now being constructed on State street, will make a total of 23 theatres in the Ancher Brothers' list.

## REPAIRING ACOUSTIC.

Jacksonville, Fla., June 9.

The Palace will close for five weeks, after week of July 19, to repair the acoustic. They have been a source of complaint through faulty construction. The balcony is blamed.

During the dark Palace time the Keith vaudeville playing the house may be shifted to the Duval.

## BUILD NEW BROOKLYN HOUSE.

Lavy Bros., owners of the Bedford, Brooklyn, are building a new 2,300-seat theatre for vaudeville and pictures at 91st street and New Utrecht avenue, in the Bay Ridge section.

The Fox office will probably supply the vaudeville. Fox books the Bedford, Lavy Bros' other house.

## THEATRE FOR LYONS, N. Y.

Lyons, N. Y., June 9.

A new theatre is in construction here at Pearl and Park streets. The name is the Regent and when it opens Aug. 1, it will accommodate road vaudeville and pictures, booked independently by Mrs. G. Huber, of Rochester.

## SEE PALMER RECOVER.

Joe Palmer, who was forced to leave the stage last December through illness, has recovered after six months of recuperation at her home in Chicago, and will return to vaudeville shortly with a new dancing act.

Harry Weber is booking the act, which will open in or around Chicago and arrive in New York about July 1.



## AMONG THE WOMEN

By ALICE MAC

One of the best things Tom Mix does in "The Terror" is drive a motor truck. He stops at nothing with it: goes through a house, over hill and dale, and it isn't a Ford. Francine Billington makes the most of a very small part, although the heroine. The chief woman role is taken by Lucille Young.

Miss Billington was smart in a suit of velveteen cloth, coat trimmed in beaver. The hat was sailor shape made of shiny straw, with ribbon hanging down the back. The only change she made was to a blue serge costume, straight jacket with buttons down the back and front. The collar was Peter Pan style. The coat was opened in front, showing a vest of white lace frills.

One of the best things at the Lambie Gaiety, at the Hippodrome Sunday night, was "The Golden Egg," by Edward Foye, dealing with today. It was greatly handicapped in its dining by the largeness of the theatre.

Harvard Short showed in "The Lambie Spring Revue," "Beauty, Beauty," also written by him. The scene at Thelma's was exceptionally pretty. Hal Kelly was very amusing as Madame Lichtenstein. The opening of "Beauty, Beauty" was novel, a motor bus coming up Fifth avenue with Earl Benham, Clarence Nordstrom and Will Deming as the passengers.

Mr. and Mrs. Douglas Fairbanks were given an ovation. Mrs. Fairbanks (Mary Pickford) was presented with a bouquet of American Beauties larger than herself. "Dug" was in the limelight for some time outcropping a signed program bought by his Mary for \$1,200. Then Wilton Lackaye auctioned another, signed on the spot by Mary, and sold to Joseph Schenck for \$200.

A woman seated behind me remarked when the "Ballette from Florence" was played, "Oh, this is that tune, 'Tardarella,' again!"

Sylvia Clark at the Palace made her entrance in a frock of pale green satin, veiled in three tiers of lace, which was trailed at the waist. Narrow pink ribbon hung here and there on the skirt. She made a pretty picture in a gown of pink chiffon, with rows of feathers at the hem. Larger feathers hung at the back, with a buckle of brilliants at the waist. A hat was worn.

Marion Bent (Bonney and Bent) were a different frock than when at the Colonial, of pink chiffon, trimmed daintily in ribbon and sequins. Two rows of feathers were at the hem. The French miss also had a new dress of powdered blue taffeta, bunched up at the side with pink roses. A foundation showed of pleated chiffon. The hat was Holly Varden shape of higners, trimmed in roses, with a large blue bow at the back.

The woman who walks through the glass in Horner Golden's act were an attractive costume of salmon shade of taffeta, trousers effect, with collar high, decorated with a red rose.

The opening act at the 4th Ave. (first half) are the Hidden Dancers, and what a delightful act it is. Three girls with a youth who sing a song during a change. The girls open in sort of old-fashioned dresses of taffeta, pleated style, with pantalettes. For the dance "Spirit of the Snow" the girl wore a neat costume of sequins with a cape effect of chiffon, edged in white marabou. Orange chiffon frocks were chosen for the finish, with panels back and front of flowered silk.

Julia Curtis were one dress that could have been prettier. It seemed to be over-trimmed. The foundation was striped material, studded in sequins with a band of brilliants at the hem, opening each side. The overskirt was pink taffeta bordered in gold, with a pointed hem, loose sleeves were of chiffon.

Madame Pullet and her daughter billed as the "French Refugee" were neat dresses. The daughter's was black satin, with an edging of ermine at the side. It also trimmed the bottom of the long waisted bodice and formed a ruffle round the neck. Madame Pullet's was black lace and sequins.

Eva Shirley, who has a big voice for so small a person, had a pretty dress of lavender taffeta, the overskirt with an apron effect back and front, frilled at the sides. The mesh was of silver tissue, with a wrinkle on one arm of tiny flowers. A silver cloth frock was becoming. The bodice was made Ellen fashion of silver lace, while the skirt was touched up ever so slightly at the side with a royal blue feather. The dancer in this act deserves his name mentioned.

George White has introduced some novel ideas in his "Scandals of 1920" at the Globe. One is four girls on a raised platform, with legs painted to match their costumes. The colors are black, orange, green and blue. The paint also was used on six girls on chairs minus stockings. Six other girls paint socks on their legs to match their shoes.

Ann Pennington looked too nice for anything as "The Mechanical Piano Doll." As one of the "Kiss Me" Dells, she was perfect, dressed in white tulle with a blonde wig. Vera Colburn wore a striking costume of gold cloth, draped round the figure with a train of chiffon. Pearle hung from the waist.

For her first dance La Sylphie were a pretty frock of pink chiffon, trimmed in tiny feathers.

Dorothy Buckley made a striking picture in sequins. The skirt was of panels lined with tomato shade of silk. The coat flared at the hips, showing the silk, with high collar and the hat round and close fitting.

A yellow taffeta gown looked sweet as Ethel Delmar. It was made plain with a large bow at the side. Orchids were worn at the waist, with a hat of higners, trimmed in pale blue.

The girls were beautiful dresses for the cigarette dancer. Made of soft lace draped at hips, with streamers of silver ribbon hanging from the waist. Large hats were worn. Miss Delmar for this same dance wore just a plain lace slip, with copper shade of roses at the side. Miss Pennington for the finale of the first act had a sweet frock of silver fringe made short, with the bodice of chiffon and brilliants. Knickers showed of red, white and blue frills. On her head she wore the steel helmet worn by the soldiers.

One of the prettiest settings was the "Pier of Curved Jade." Miss Pennington made a quaint Chinese maid. Her costume was of pale blue chiffon, trimmed in silver.

It was not until the end of the performance Mr. White appeared. For his one and only number six of the girls were dresses of black lace, which hung to the knees, edged in deep black fringe. Lapsels of black velvet trimmed in brilliants were at each side. Long trousers were of the lace.

The honors for the best looking clothes at the American (first half) go to the woman in Morrison and Hart's act. A cloak worn by her was handsome, made of silver sequins, with the collar and band at the bottom of blue tissue. A panel hung at the back of the blue material, lined at the hem. Her black net and jet dress was very becoming, made high-hip style. A girlish bang around the waist and was tied in front. The bodice was of gold, covered with strings of jet beads. A gown made entirely of sequins was striking, made on straight lines with the hem scalloped. The bodice was of white sequins bunched at the back, with a band of brilliants across the front of the hair.

The four girls in "The Beauty Parlor" wore chic maid's dresses of black taffeta, tucked up at the sides. Tiny aprons went with the rage. The ingenue's first frock was of white taffeta, draped at the side. With the bodice of black net and sequins. The girls made a picture as butterflies, the handsomest being the white.

The dress of the woman in Blum and Carrell's act would have been very pretty if it had been minus the lace at the side. Made of sequins, metal shade with blue chiffon showing at the side. Roses draped the front of the bodice, with the lace trimming each side of the skirt. Sleeves were made of flowing net.

Florence Henry's dress was neat, of black net, with the bodice and panel down the front of jet.

## NOTES.

After an absence of several months, Henry W. Savage, has returned to his office from California.

Unable to secure passage two weeks ago, George Arlino is booked to sail Saturday for an English port.

B. F. Keith's, Lowell, Mass., closed for the season May 26. The St. Denis, Montreal, closed June 6, Shon's, Toronto, closed for the summer May 26.

William Grossman of House, Grossman & Vorhaus, left this week for the Coast to represent William S. Hart in the Hart Ince litigation.

A rumor that the Orpheum and Bushwick, Brooklyn, were going to install three-a-day shows over the summer period along Broadway Wednesday afternoon. Officials of the Keith Exchange strongly denied the story.

Nat Lewis, the Broadway haberdasher, is celebrating his tenth anniversary next week with a large sale that takes in discounts for everything sold of a considerable amount.

George B. George, the young Indianapolis society man, and pal of Booth Tarkington, after a season in "Buddies" has taken up stage life seriously and is now with the Manhattan Players at the Lyceum, Rochester.

Marge Joyce, secretary to Mark Levy, the agent, has left the latter's office temporarily to visit her mother at their home in Reading, Pa. Miss Joyce will return the latter part of August.

The New Owen Davis piece which is to be produced shortly under the title of "Marry the Lady," is the same presented last January in Yonkers, N. Y., by the Furber Players under the title of "No Place Like Home."

A benefit for the Jewish Relief Fund was held at Proctors, Mount Vernon, N. Y., Sunday, June 6. Laurence Goldie and Mark Murphy handled the show. Acts appearing were Eddie Carter, Briscoe and Rank, Keegan and Edwards, Margaret Ford, Tennessee Ten, Joe Darcey, Angel and Fuller, Harl Sisters, McCormick and Weinshall.

Ross Schol, the American rag-time pianist who entertained the soldiers abroad during the recent European imbroglio, is now connected with Finchley's sartorial establishment and is devoting himself to securing orders for fitting out a number of musical shows with the clothing for the adornment of the male contingent.

The Wizards' Club will stage another mystery show in its new auditorium in the 23d Street Y. M. C. A., June 14. The acts include Prof. Radino, European hypnotist; Clifford B. Knight, lightning cartoon specialty; La Violette, the A. E. F. magician; Adolph Adams, character impersonations; Julius Dresbach, mysterious Schubert, Young, R. Henry El Roy, Nat D. Kane and Tahara. The committee in charge is composed of Charles J. Hagen, president; Maurice Ellis, secretary; Jack L. Delberg, Otto Waldmann, William J. Breen and Maurice G. Hecht.

## CABARETS.

Frank Holly has returned to the management of Holly Arms, at Hewlett, L. I. Young Holly, with his father, made this road resort popular some years ago, then disposed of it.

This week's bookings for Atlantic City by Billy Curtis were: Cafe Bonus Arts, Louise and Mitchell Cavanaugh and Everett, Isabelle Jason, Johnny Hale, Vera Griffin, Martinique Hotel, Aster Sisters, Manning Girls, Dorothy Keller, Emily Hope; Martin's Cafe, Leeming and Gray, Gene White and Joe Kallina's Hawaiians; Moulin Rouge, Muldoon and Franklin, Billy Wilbur, Olga Lynwood, Lillian Foster and Kahlukah Hawaii; Blackstone Hotel, Pearl Hunt, Emily Hope and Vera Gordon.

Broadway has a new roadside inn. It is called the Clover Leaf on West 35th street. The place is a novelty in its way, inasmuch as it has a sort of "up the road" sounding title, a dance floor, a five-piece jazz band and the Dunn Sisters and Arthur

ROSEAL THOMPSON.  
Booked by LEW CANTON OFFICE.

## INSIDE STUFF ON VAUDEVILLE

Luna Park, Coney Island, got a bad weather break over last Saturday, but during the three-day Decoration Day, at the present Luna price of admission, 20 cents, the park got at the gate \$111,000.

A theatrical cleaner in trouble recently charged with failing to deliver clothing left to be cleaned is on the job again. Early this week he was around delivering the goods and collecting the charges thereon. Several patrons were irate at the trouble involved and the delay incurred. It is understood that much of the clothing was placed in pawn. This was recovered by the man under promise to the district attorney that he would satisfy all claims.

"The Actor," J. Marcus Keyes' Chicago paper, which covers vaudeville, though "devoted to the interests of the Actors' Equity Association," reviewed a show at the Palace, Chicago, where Lydia Barry was billed. Miss Barry was ill and Phil Baker replaced her. The "Actor" reviewer wrote:

Lydia Barry—with his not accomplice in the audience, gave his usual clever music-comedy stuff. But why "Lydia"?

Show people returning to the States from Canada taking a chance smuggling in liquor are being caught with regularity by Federal agents. Burlesque companies have been especially keen on gambling with the revenue people. One troupe recently coming into Buffalo from Toronto, and headed by a well-known burlesque principal woman, was nabbed while bringing in something like 20 cases of Scotch. She was fined \$1,000 and the company's baggage car was ordered back to Toronto for reinspection. The show lost its Monday matinee. (This show is reported one of the biggest winners on the Columbia wheel this season.) Individuals are getting liquor in Canada with ease. The prescription costs \$1 and the Scotch about 3.75, that for the extra size bottle measuring a quart and a pint. Where up to half a dozen bottles are placed in trunks the individual is rarely questioned. The inspectors simply appropriate that stuff. The loser finds his trunk free of the coveted liquor and has no come-back.

When Nora Hayes returned to New York last week with her new husband Arthur Gordon (formerly of Gordon and Luckie) she is quoted as having said Gordon has a grand opera voice and is going over to Europe to prepare himself for an operatic career. Miss Hayes and her husband, on their way back to New York, after closing with the Hayes show, "Ladies First," stopped over in Philadelphia to see Gordon's folks. It's the first time they had seen the daughter-in-law.

The lease obtained by Jones, Linick & Schaeffer upon the Garrick in Chicago will likely create many stories regarding the future of that house after the Shubert present term expires in two or three years. The report around New York sounds true, that J. L. & S. foresee they must revamp McVicker's, Chicago, which plays their pop vaudeville. As a substitute for McVicker's during the remodeling period, the Garrick was secured, for the purpose of shifting the pop vaudeville there. What may be done with the Garrick after McVicker's reopening is too far away, but the firm might conclude at that time nothing happening to prevent men-while that the Garrick could also stand remodeling, to increase its capacity. Though there is a reasonable certainty that figuring up the extreme length of time all of this will consume that the Low Circuit then will be operating big time vaudeville. In that event, and with the friendly relations between J. L. & S. and Low, the Garrick could fall in nicely as the circuit's big time house in Chicago. The latter is provided, however. A couple of the provisions are that the three-firm does not secure the Garrick before the Shubert lease runs out, through agreement, and that Low does not start big time before he expects to.

Sablowsky & McGurk do not appear to have reached any conclusion as to their future vaudeville bookings after leaving the B. F. Keith office, when Moss goes to the Keith agency. At the present moment it looks as if it did a week ago, that Sablowsky & McGurk will book their own theatres, independently. They can go with Keith and probably could go with Low, but they don't want either, according to all reports. The change in direction of Keith's Atlantic City, starting this Saturday, from the former Sablowsky & McGurk management to the Keith office direct at first thought would say that closes the Keith avenue to Sablowsky & McGurk, through they having failed to agree with the Keith office, but this is not believed to be the fact. Sablowsky & McGurk were never wild over Atlantic City. If they broke even down there with big time vaudeville they were fortunate. When the Keith people decreed that through the big timer on the Garden Pier bearing "B. F. Keith," it was necessary for the Keith office to assume control to protect that name, the Philadelphia did not appear displeased. The reason for the decree at Atlantic City is said to have been through a letter the Keith office received last season while vaudeville was on. The writer assumed it was a direct Keith house from the name. He said that purchasing, as he thought, two tickets for a night performance, when presenting them at Keith's on the Pier, they were found to have been for that day's matinee instead. An argument followed, but the particular seats the matinee couple called for were then filled at the night show. The writer thought he had a grievance and so expressed himself. The Stanley Co. of Philadelphia holds the lease on the Garden Pier and probably retains an interest in the house through that, but just how the split goes doesn't seem to be known outside of the parties themselves. However, the main point appears to be that the Keith office is going to run the house and show, but it has no particular bearing upon what Sablowsky & McGurk will do with their bookings. The firm does not intend to play week day vaudeville at their A. C. legit house, Globe, which will keep on taking in the Shubert play bookings, although the Globe will run Sunday vaudeville (B. F. McG.), while the Apollo will keep right on with its Sunday Nison-Nirdlinger vaudeville. The only other vaudeville in sight down there for the week days is that to be given at the Million Dollar Pier, small time, and probably to be booked through the Keith office in New York.

Gally as entertainers. The Broadway crowd is giving it a play. Max Fournier and Abe Rabinowitz are the proprietors, but the active management is in the hands of Jimmy Quigley, who has been one of the Broadway favorites for some time.

Sophie Tucker has been engaged for the entire summer season at the Cafe de Paris, Atlantic City. Harry Glynn will have charge of the entertainment at the Cafe Martinique, Atlantic City.

Paul Whitman's Jazz Classique, last playing at the Alexandria, Los Angeles, has been transported to open at the Ambassador, Atlantic City.

"The Shelburne Girl of 1920" is the title of the revue for the Hotel Shelburne, Brighton Beach, to open June 18. Jean Redini will produce the show and Sammy Lee stage it. Clayton and White are to be featured. Other principals will be Mabel Sherman, Elva Huber, Pam Lawrence, White Way Trio, Stewart Sisters, Four Jangleys, Seven Musical Sisters, with a chorus. The Lieut. J. Tim Bryman Band will supply music.

The prohibition decision Monday did not send booze prices up, as anticipated. Wednesday there seemed to be plenty of liquor around at former prices. Former prices, before the decision, had dropped to a low point for whiskey and gin. A standard brand of whiskey was held at \$70 a case while one of the best gins was at \$45. Rye before the decision had gotten to \$60 a case, but fluctuated and the price seemed controlled wholly by the supply. No special line could be obtained upon "selling." That seemed much like it was after January 16, with liquor men waiting to find out if the enforcement would be tightened up. Late prices for Scotch were \$165 for 5-star Haig and \$120 for French cognac, while the milder wines were quoted correspondingly.



## SAVES SHOWMAN, LOSES ANOTHER

### Jackson Proves Hero of Rescue at Binghamton.

Binghamton, N. Y., June 9. William Thompson, 19, of Jacksonville, Fla., employed by the "World at Home Shows" which exhibited here last week, was drowned June 3 in the Chenango River in the first local canoeing tragedy of the season.

Herbert Lumpkins of Malone, Ky., narrowly escaped drowning, as did others in the party of 13 who occupied four canoes. Two of the craft overturned. M. M. Jackson, a novelty artist with the show and formerly a member of the Boston life-saving crew at City Point, proved a hero.

Jackson, who was in one of the canoes, leaped into the river as seven men from the two overturned craft started floundering about helplessly and calling for aid. He succeeded in getting Lumpkins safely to shore after the young showman had gone down twice and was near exhaustion. He then set out after Thompson.

Jackson had him in tow and was about 20 feet from the bank when the man revived and grasped him in a death grip about the neck. The would-be rescuer had to shake off the youth's grasp to save himself. The victim sank to the bottom.

According to Jackson, two men could have saved Thompson's life had they been willing to aid. Jackson asserts that had they thrust out a canoe to him he could have brought his second man to shore.

The rescuer lost all his clothing, money and watch when the canoe overturned. The city authorities, through the business office's office, supplied a new outfit.

The body of Thompson was recovered.

According to the stories told, the accident resulted from carelessness, the occupants attempting to hurdle from one of the canoes overturning to the other.

## SPORTS.

Johnny Kilbane handed the sport world a laugh recently when he announced his retirement and magnanimously added he would pick his successor. If Kilbane wants to avoid the effort and work necessary in picking out a successor from the group of worthy aspirants he might agree to box little Johnny Murray, the New York boy, somewhere to a decision. Kilbane and Murray met recently in a Philadelphia ring. Murray gave the featherweight king the pasting of his career. Since then Murray has been cleaning up all the featherweights, winning a sensational streak with a K. O. victory over Artie Root, the tough Cleveland contender. It was the first time Root has ever kissed the canvas and he has been boxing all the leaders for years. Benny Valger has repeatedly run out of matches with Murray, showing his extreme respect for the youngster's prowess by expressing a willingness to meet Murray's stalwartmate Willie Jackson. When it is considered Jackson is a lightweight and one of the leading contenders for the title in his own division, some slight knowledge of Murray's ability may be gleaned through Valger's choice, and Murray looks like the next featherweight champion.

It will be around the first week in July before Governor Smith appoints the boxing board of three to control the inner workings of the Walker law. He has started on a vacation and says he will give careful consideration to the great number of names submitted from which he is to pick the trio, when he returns. The license commission will undoubtedly be composed of three wealthy sportsmen, most likely members of the International Sporting Club.

Charles Thorley, fiscal, announced Monday he will not accept the position under any circumstances if it is tendered him. Major Anthony J. Dwyer, fiscal, who is president of the International Club, is the leading candidate at this writing for the chairmanship. It is likely the board will be composed of two democrats and one republican. The commission will appoint a secretary.

Proctor's French showman has established a record by looping the loop 981 times in 3 hours 54 minutes at Villacoublay, France. He failed to make it 1,000 having run out of gasoline. The performance was officially witnessed.

## T. P. U. MEN RESIGN.

Harry Abbott, business agent of Theatrical Protective Union N. Y. No. 1, L. A. T. U. N. Y., and Harry Palmer, another of the business agents of the union, have resigned. William Monroe and Harry Dugan were nominated by the committee. There was no opposition and the two new business agents will be duly elected to office at the meeting which takes place in New York June 13.

Abbott is resigning so that he may give his attention to the theatrical hardware business. Palmer will become interested in the construction end of theatricals.

## M. P. P. A. TO RESTRICT MUSIC RETURNS

### Governors Empowered to Cur- tail Dealers' Privileges.

At a meeting of the Music Publishers' Protective Association last week the following recommendations were made to the Board of Governors, covering the return privilege of music as applied to retail dealers: No music may be returned unless by permission of the publisher. All music returned will be credited to the retailer at a discount of 50 per cent. When other music is desired in exchange for that returned a credit of 75 per cent. will be allowed the retailer. All returns must be made within 30 days of purchase.

The Board of Governors was empowered to adopt the above regulations and will hold a meeting next week, to consider the recommendations.

The following were elected to serve one year as the Board of Governors: Leader Witmark, R. F. Bittner, Wm. Von Tilzer, C. K. Harris, Sam Bernstein, E. H. Marks, Joe Morris, Louis N. Bernstein, Joe Kell, Henry Watson.

The Board of Governors will elect officers of the M. P. P. A., at the meeting that will be held to consider the return privilege recommendations.

### Gray Calls for John Gross.

New Orleans, June 9. Charles E. Gray, of the Orpheum Circuit, now on the Coast, has called John Gross to San Francisco to act as superintendent of the Orpheum there.

Mr. Gross has been with the local Orpheum for 19 years.

### F. P. LASKY MONOPOLY.

(Continued from page 1.)

the matter of theatre acquisition, but that the demand would go for Goldwyn also.

### Exhibitors' Ultimatum.

The exhibitors' demands would include an ultimatum to the effect that if the big producers did not acquiesce they (the exhibitors) would discontinue taking products of the big producers and turn entirely to the independent field.

That such an ultimatum might have weight is considered likely, it being recalled that some years ago when the exhibitors stood up against the powerful Picture Patents Co. it was demanded film producers who had picture theatres relinquish them brought fruit. It is recalled, then, a big man in the production field was compelled to exit as an exhibitor, that being the most prominent case in point.

Several men who made the proposal to Famous took into their confidence an executive class to the counsels of one of the biggest legitimate producers. He advised them to "shoot" and that they could absolutely count on securing the attractions from that office.

### No Booking Agreements.

Also investigated was whether Famous was tied up in one or both of the big legitimate booking offices and the result was that there was no such agreement as far as the K. & B. office was concerned and from the line-up of picture and legitimate exhibitors it was now likely that there existed any agreement with the studio.

The figures in the new proposed "third booking office" are still hopeful that their project would be taken up, but it is admittedly an outside chance.

NEWMAN JOHNSON with LOEW.  
Based by LEW CANTON OFFICE.

## ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated for any other paper.

Worcester, Mass., May 29.

Editor Variety:

In reply to Mr. Edward Marshall, I think he misconstrued my previous letter, for I believe it was explicit in the complaint towards the "piffing cartoonists" and not ALL cartoonists, for I would not dare "condemn and belittle the whole noble profession of cartoonists for the shortcomings of a few unscrupulous" no more so than I would my own profession.

The purpose of my letter was a request to the Editor of Variety suggesting an editorial criticizing the unfair methods of the "piffing cartoonist," and as that purpose was accomplished in the last issue of Variety, and the subject treated

thoroughly under the heading "Protected Material," without a point being overlooked against the "piffing cartoonists," I therefore accomplished the purpose of my first letter and the incident is closed as far as I am concerned.

Should the honest and fair-minded cartoonist feel offended in my former statement referring to the art of drawing, etc., I hereby apologize and hope it will be accepted. As to the piffing element, I have nothing to apologize for.

Fred Foster,  
(Foster and Field).

Cincinnati, June 5.

Editor Variety:

In Variety a certain Mr. Black accused us of using two of his gags. Will say we have never seen his act and never heard of his act. Consequently we could not have stolen his gags. We are pleased to say we do not have to depend on any other acts for our material.

Mr. Black states the manager of the Lyric, Indianapolis, made us out of the gags. This we positively deny. The manager never even mentioned the matter to us. We would suggest that before publishing a letter Mr. Black ought to be sure he is telling the truth.

Our act has always been noted for its originality and cleverness. If two small gags are of such importance to his act we will gladly give them to him, as we have plenty of our own original material to choose from.

And don't forget, Mr. Black, we do not have to seek a reputation, as we have already made one.

Harry H. Coleman,  
(Coleman and Ray.)

New York, May 28.

Editor Variety:

You mention me in the review of this week's Colonial bill as being the first to tell the "broken bottle-blast" story.

I adapted it from a conversation heard at the Friars, upon the assurance that it had not been told on the stage. Wednesday night I was told that it had been used by Jan. Danavon (Danavon and Lee) and others on the stage and at once took it out.

J. C. Nugent.

Victoria, B. C., June 4.

Editor Variety:

In reply to Meyers and Handford, will ask them to answer through Variety the following questions:

Power Meyers, what were you doing previous to your trip over the Panhandle Circuit with me in 1919 in my brother's place while he was serving in Camp McArthur, Waco, Texas? Do you forget that I have a statement signed by you, and do you want it published?

Ford Handford, were you not the manager of the "1919 Song and Dance Revue" on the same Panhandle road show in 1919?

Where did you get the idea of the robe character and bangs like for opening and where did you get the idea of playing a hand saw and doubling on it for a close?

If you did not take this from us, then from whom, and when did the N. V. A. give you permission to use our stuff?

Kindly answer and be honest about it.

Wesley Hess.

### PRODUCE "POWER OF NATURE"

Max R. Widner will produce a piece entitled "The Power of Nature," which is being adapted from the Vildish of Isidore Zolotarefsky.

The latter has written a number of successes in recent years for the stage.

Most of his works are regarded as "interior melodrama."

### STOREHOUSE FOR "CUPID"

"Page Mr. Cupid" will not be brought into New York, but, according to Hearst officials, is to go to the showman. The piece was laid away after its last performance at the Alhambra-Crescent, Brooklyn.

John Wells Leases.

Philadelphia, Va., June 9.

John Wells has leased the Andromeda from G. H. Carter, owner.

The house and company kept 1000 seats for the production.

### Met Tully as Manager.

The Broadway in Camden, N. J. will have a new house manager in Met Tully who will leave the Mercury production department. It is a N. Y. & N. house.

## STRAND, WASHINGTON, HAS LOEW BOOKINGS

### Starts July 12 With Pop Policy.

Washington, June 9.

The Strand here, playing pictures, will become a Loew Circuit-booked house starting July 12. It will play the Loew pop vaudeville policy and commence the Loew Southern tour, with acts going from here to Baltimore.

The house is an "outside booking" for the Loew office, which books only without any other interest. The contract entered into allows an optional notice by either side for cancellation.

Loew has picture theatres in this city but no vaudeville.

J. H. Lubin in the Loew agency, confirming the Washington announcement, said the policy of the booking office was to take on an outside booking in any city where it was thought the addition would be advantageous or where it was not politic for the Loew Circuit to turn one of its picture theatres into another policy.

Mr. Lubin mentioned several towns on the Loew route where the outside booking is in effect.

### WEBER'S SON JOINS FATHER.

Herbert G. son of Harry Weber, joined his father's agency office here this week and will continue with his dad in the business.

Young Weber is 17.

### FRED BRANT BETTER.

Fred Brant is about again, calling regularly at the Putnam Building. He seems to be on a fair way to complete recovery, after a long siege that confined him to bed for eight weeks.

Brant's first call at the Putnam was unexpected, the doctors having ordered him to remain at home. "If they get me," said he, "it will be while I am standing up, not in bed."

### PICTURE STARS' DEBUT.

Virginia Pearson and Shoshan Lewis, picture stars, will make their debut in vaudeville at the Alhambra June 21, appearing in a comedy sketch, "Jealousy." Henry Hecht is the producer.

### Sid Lewis in Pictures.

Los Angeles, June 9. Sid Lewis, not comedian in vaudeville, is now in pictures, playing juvenile roles.

### T. P. U. Moving.

The office of the Theatrical Protective Union, Local No. 1, L. A. T. U. N. Y. are to remove July 1 from the Fitzgerald Building, at 307 West 54th street, where the organization is taking over the entire building.

### Moore's Coliseum Labor Day.

R. S. Moore Coliseum now building at 11st street and Broadway, will open Labor Day.

The house will seat 3,500.

### CHICAGO BOOKINGS.

(Continued from page 1.)

comparatively brief routes out of here and no definite assurance of time directly into or out of local territory.

Now the W. V. M. A. and Keith Western are a link welded into the national chain of Keith-Orpheum houses and form a direct connecting link between the two. It is possible now to sign an act for Keith, Keith Western, W. V. M. A. and Orpheum in one batch of consecutive contracts through one agent without any agent.

### Important Movement.

It is the most important movement in the history of local vaudeville affairs in years. Before Nash and Humphrey had been back 24 hours they had routed in W. V. M. A. and Keith acts in the program recommended them by wire, and Clark Griffith Orpheum representative, received telegraph instructions to route them. The acts were Bush Brothers, Janet Collins and Rosetta Humphreys wrote for Keith contracts to take up these acts as soon as they conclude their Orpheum routes, picking them up after New Orleans east over the Keith Southern line.

In this one turn Chicago, instead of being the "Paradise" of vaudeville bookings, becomes a psychological and strategic spot where more and greater action can be got for us and three agencies close in the United States probably.



## WHAT IS IDEAL VAUDEVILLE BILL?

Whit Shupert,



## SHOWS IN N. Y. AND COMMENT

**"Abraham Lincoln,"** Cort (26th week). Hot weather last week but this attraction, as was the case with the whole lot, with several exceptions. Last week, however, "Lincoln" showed its class by beating \$13,000, with good profit margin. Summer continuance undecided.

**"All Souls' Eve,"** Elliott (5th week). Stopping this week, a disappointment to its producer. Attraction drew excellent notices at preview, but failed to show box office life.

**"An Innocent Idea,"** Fulton (3d week). Drew around \$5,000 for its second week. Takings showed rebound after several hot days last week. Present intention is to keep show in.

**"As You Were,"** Central (26th week). Was away off up to Thursday of last week, but came back a rainy week-end leading to fine business. Gross went to \$13,500. Sam Bernard out this week. Herbert Carroll in, starting Monday. Show listed indefinitely.

**"Betty Be Good,"** Casino (6th week). Business here is fair; attraction is making a narrow margin of profit. Will stay as long as that mark is attained.

**"Beyond the Horizon,"** Little (13th week). This show is still making money, living up to its first indication of being a surprise dramatic hit. May run well into summer with cast changes probable late this month.

**"Buddies,"** Selwyn (23d week). Will end its season next week. Ed Wynne's "Carnival" moving over from New Amsterdam July 21. "Buddies" has been out 47 weeks in all, with not a losing week. One of the best money-getters throughout the run. Only recently, it fell below \$14,000 weekly. \$4,500 last week.

**"Ed Wynne's Carnival,"** New Amsterdam (10th week). Pace continues strong enough to warrant a try for summer going. Over \$15,000 last week in spite of bad weather. Moves to Selwyn after next week, to make room for "Polka."

**"Fall and Rise of Susan Lenox,"** 10th Street Theatre (1st week). A new drama which has been playing Boston. Opened Thursday here. Surprise that type of play is offered at this time of season.

**"Famous Mrs. Fair,"** Miller (25th week). Good weather break at close of last week brought takings up above expectations. Gross was nearly \$5,000, leaving a good margin of profit.

**"Foot-Loose,"** Greenwich (5th week). This attraction has done well. Though it classes as a revival, in its rewritten form it would have stood a good chance upturn for a run. Should last out the month.

**"Floradora,"** Century (10th week). Business here slumped with the taste of real summer. Is to be extensively billed, management seeking all summer run for it.

**"Gold Diggers,"** Lyric (17th week). One of the trio of attractions which were not harmed by last week's hot dash. The other two were "The Night Boat" and "Irene." "Gold Diggers" still doing capacity.

**"His Chinese Wife,"** Belmont (4th week). Has done well for this time of the season. Getting over \$3,000, which is considered good money for this house.

**"Money Girl,"** Cuban & Harris (4th week). Wobbled in the hot going last week, but came back with a bang at end of week, with three capacity houses Friday and Saturday.

**"Jane Clegg,"** Garrick (14th week). Continued draw of this piece stamps "Clegg" as one of the season's successes. Closing soon, but with an earlier start it might have doubled run.

**"Irene,"** Vanderbilt (26th week). Hot changes in leading role has made no difference to great business. Attraction good for big business through summer, regardless of reverse strike.

**"Leslie,"** New Hayes (16th week). Excellent piece continues. Any falling off on hot days made up by extra matinee (Wednesday) days last week. Takings better than \$14,500.

**"Lightning,"** Gaiety (21st week). In approaching two years' continuance run mark still looks good for continuance into a third season. Last \$15,000 last week with extra matinee.

**"Martineau,"** Minge (7th week). Doing fair business with indications that it will last out the month.

**"My Lady Friends,"** Comedy (26th week). Death of Clifton Crawford in London drew attention to fact that he was out of cast. Business fairly good, however.

**"Night Boat,"** Liberty (19th week). Established a new house record last week with better than \$12,500. Hot weather affected Wednesday matinee only. Extra matinee Monday permitted the new record.

**"Not So Long Ago,"** Booth (6th week). A comedy novelty which arrived late, but has caught on well, and is claimed good for a summer run. Nearly reached \$9,000 last week.

**"Scandal,"** Shubert (39th week). Moved up from the small 39th Street this week. Scale revised, with \$2 being top for balance of run. Liberally cut-rated.

**"Scandals of 1929,"** Globe (1st week). Opened Monday, creating favorable impression. Show lines up as much better than last year at premiere. Business second night over capacity.

**"Shavings,"** Knickerbocker (17th week). Comedy success and a profit maker from the start. Will run indefinitely; has a heavy draw with visitors and has a chance to run into summer.

**"3 on the Door,"** Republic (26th week). Has two weeks more to go. Marjorie Ransome, starred, going to Europe at end of month. Attraction one of season's dramatic successes.

**"Son-Deughter,"** Belasco (26th week). Final week. Stood up with dramatic leaders throughout run. Should prove great road attraction.

**"The Hottentot,"** Cohan (15th week). William Rock review now slated to arrive July 15. "Hottentot" should last until then. Still making money.

**"The Storm,"** 40th Street Theatre (17th week). Still prominent in the going and still making money. Management preparing for summer continuance.

**"What's in a Name,"** Lyric (13th week). Running on week to week notice, which is true of many attractions current. Exceptional production. Business very good when show moved from Elliott to Lyric. Has been slipping steadily for last four weeks.

## PRE-CONVENTION BOX OFFICE RUSH

Chicago, June 9.

The darkest era dawn. Though thousands were here in advance of the big convention, business seems to be mostly dull except with the two predominant musical hits. But the U. O. P. sessions, beginning Tuesday, were expected to shove everything over the top. Last week's receipts:

**"Too Many Husbands,"** (Princess, 6th week). Hit from the start. \$9,000.

**"Mamma's Affairs,"** (Cort, 1st week). Splendid notices and impressive attention to great cast; almost capacity. \$14,000.

**"Golden Age,"** (Blackstone, 9th week). Cut rates keeping it put-motored for several weeks, but no announcement of anything following. \$5,500.

**"Three Wise Fools,"** (Powers, 3d week, returns). \$7,500, having kept a fine average from the beginning.

**"Sweetheart Shop,"** (Illinois, 8th week). Biggest musical comedy hit in America, probably, over \$15,000 and averaging that on the run so far with a cast that costs little.

**"My-Marrow's Price,"** (Woods, 1st week). Opened Friday night, and got big applause, notices fair; business averaged \$1,000 a performance, including Monday night, verbatim still open.

**"Forever After,"** (Garrick, 9th week). Alice Brady success. \$12,000.

**"Welcome Stranger,"** (Cohan's Grand, 26th week). \$11,000.

**"Poker Ranch,"** (Olympic, 1st week). Not entirely encouraging; gross below \$5,000. Clara Jewel a personal hit, but Willard Mack play proved as melodrama and brainy stuff.

**"Nightie Night,"** (La Salle, 5th and last week). Pulled out to punk business all the way, around \$1,000 last week. "Century Midnight Whirl" started Monday with a punch.

**"Greenwich Village Follies,"** (Knickerbocker, 4th week). Biggest local draw. \$13,000, situated right in midst of convention activities, with a naughty reputation, looked to for around \$25,000 this week.

## N. Y. A. COMPLAINTS.

Henry and Adelaide claim an infringement of their act, which is copyrighted and filed with Variety's Protected Material Department, by Martin and Fabiani. The infringement consists of the business of putting on wearing apparel while dancing in view of the audience.

Billy and Thornton claim Horne and Kismet are infringing on the gag, "I fight with my wife like the U. S. and Mexico." "The cause of the trouble is on account of the boyfriend."

## NEWS OF DAILIES.

Mrs. Estelle Von Tiller, wife of Julius Von Tiller, the waste publisher, is in the psychopathic ward of Bellevue hospital, New York, under observation for 10 days as to her mental condition. The commitment of Mrs. Von Tiller by Magistrate Levine in the West Side court, June 1, was the outcome of marital troubles which came to a climax March 3 when she was arraigned before the same judge on a charge of having stabbed her husband in the back with a table knife. May 26 she was summoned to court to answer a summons obtained by her husband in which he charged that she had been annoying him at his place of business. Probation officer Howard Weir reported to Judge Levine that Mrs. Von Tiller had been calling up her husband six or seven times a day for the last month or so. Von Tiller was asked by the judge if she should be placed under observation. "Yes, your Honor," she said. "She is nervous and I am afraid she might commit suicide." Mrs. Von Tiller pleaded with her husband not to have the judge send her away. "It was the only thing I could do," Von Tiller said. "My heart is broken."

With Holt Wakefield filed a petition in bankruptcy June 3. Her debts amount to \$3,425, as follows: Wall Street brokers, \$500; the Clara Holme Co., \$223; Castilberga's, in Baltimore, \$123; Daniel Dorman of the Long Branch "Record," \$1,000; a small sum to the Boldt estate; and \$400 to Bredel & Co. She says she has no assets.

Philip Walter and Policeman Emil Tiedman's quick action prevented a panic June 2 when a film caught fire in the Atlantic Motion Picture Theatre, at 236 W. 114th street, while the house was filled with 1,500 people. Walter is a picture operator. When the celluloid caught fire Walter closed the door of the steel box enclosing the picture machine and locked himself inside. He extinguished the blaze with a pail of water. The policeman notified the audience of the fire and requested them to file out through the fire exits. The house was emptied in a few minutes.

According to London Charlton, concert manager, the La Scala Theatre Orchestra, of Milan, Italy, has engaged to come to the United States next January, under the leadership of Arturo Toscanini, for a 19 weeks' tour. Toscanini is a former conductor at the Metropolitan. The cost of bringing the Italian artists will be \$250,000, which will be guaranteed by Mrs. Harry Payne Whitney, William Pelham Morgan, Robert Perkins, William G. Hamilton, of Pittsburgh, George Gould, and several other wealthy persons.

Frank Pope, dramatic editor of the "Journal of Commerce," sails next week for Europe for an extended stay. Temporary successor will be Louis R. Reed, of the "Dramatic Mirror."

May 31 the eighth annual convention of the New York State Elks Association opened at the Elks Club on West 43d street. The convention closed June 3, by John R. Boarden, president, said there are 67 lodges in the state, with a total membership of more than 32,000, an increase of 1,300 over the previous year.

For the early part of the season Charles Dillingham's plans include the presentation of Fred Stone at the Globe in a new musical comedy, Joseph Cawthorne in a new musical comedy, and the continuance of "Apple Blossoms" and "Jazz of London" on tour. "The Night Boat" will be continued throughout the summer at the Liberty, and the Globe will have a summer show beginning next Monday night with "Scandals of 1929." With Messrs. Bringer and Ziegfeld, Dillingham will also present Raymond Hitchcock in the fall in "Hitchy Koo 1929." In all, Dillingham is planning the production of about 10 musical plays next season.

Commissioner of Licenses John F. Gilchrist, June 4, revoked the license of the Hurra Theatre because of refusal of the promoters to withdraw "Home Wild Cats" picture, one of several films produced by the Social Hygiene Films of America, Inc. As soon as he learned of the revocation, Samuel Cummings, president of the corporation, and his attorneys, David Poultelle & Co., filed papers in the Supreme Court asking an injunction restraining the license revocation from interfering with the picture. The injunction was not granted up to Wednesday. When the film was produced some time ago Commissioner Gilchrist announced he would not permit the showing in licensed places of public amusement in New York City, holding it was "offensive to public morals." "Home Wild Cats" was first placed on exhibition May 26. Men and women were admitted at different hours of the afternoon and evening.

Monday opened the auction sale of the Hotel Knickerbocker furnishings, said to be worth \$1,250,000. The goods offered for sale included tapestries and silverware, glassware and crockery, rugs and chandeliers and carpets, beds, and

## TOMMY'S TATTLES

By THOMAS J. GRAY.

When the ex-Kaiser sees how much trouble it is to be elected a president of anything, the chances are he lays his saw down on the old wood-pile and smiles.

There is some talk of starring Wm. Jennings Bryan in a feature picture. Quess Hill saw so many people horseshoeing him that he decided to act himself in self-defense. If Hill opened up can you imagine all the ex-bartenders and cafe owners fighting to buy tickets for the opening night?

The advance press notices will probably read something like this: The Grape Juice Film Co. has just completed a super-feature that will go down in history as one of the greatest productions ever shown on the screen. Wm. Jennings Bryan, who for years has been making millions of Americans laugh, is featured in this extraordinary effort in the world's newest art. All the sets in this picture were dry cleaned before they were used—and the screen will show them very clean and very dry. The well-known broad-brimmed hat Mr. Bryan has been talking through for years, and is known by, is also shown in the picture. The film also shows the greatest "chase scene" ever shown in pictures. It starts in 1890 and shows William chasing a chair in the White House at Washington, D. C. This is very funny. The title for this masterpiece has not been chosen it will probably be called, "Don't Weaken." A One-Half Of One Percent. Production. Ask your favorite movie house manager when he is going to play it, so you can make arrangements to stay away that day.

The fellow for pictures would be Herbert Hoover. They could put a bunch of pretty cooks instead of bathing girls with the picture and show the housewives how to make four pancakes out of one blivet.

This is the time of the year that you find out most of the summer shows announced last winter are going to be next winter's productions.

Workmen are having some trouble regarding the number of hours they are to work on the Erie docks. Didn't think time meant anything to that railroad.

There was an exhibition of men's clothes given by tailors of New York. They explained why clothes cost so much. Of course, you didn't have to believe them.

Certain critics seem to think a sad ending makes a play artistic. If that's the case, many a manager has produced artistic plays without knowing it.

When you watch certain blackface comedians work you realize that acrobats are not the only people who all go through the same motions.

John Golden is to produce a play called "Heaven" next season. Great chance for a one-sheet reading "Go to Heaven."

See where an "All-Synagogue" musical program was given this week. That's one thing that should get a good notice in this paper.

The baseball parks seem to be made too small for the business they are doing this season. No matter how many ball players go in vaudeville the public seem to forgive them.

Years from now the most unpopular show of the present period will probably be referred to as "The Supreme Court Decision of 1929."

bedding, parlor screens and bath rugs, hall utensils and blankets, linen and quilts, kitchen utensils and accessories, chair covers and linings. The management placed a value of \$45,000 on "Old King Cole," which hangs in the cafe. Two Flemish tapestries by Leef-dict and Strecken called "Pom-pous and Caesar Victories" and "History of Julius Caesar," are each held at \$15,000. Two others are worth \$10,000. These tapestries are located on the ground floor.

Frank Evans will manage the Cecil Lean-Cleo Mayfield show, "Look Who's Here" when it takes the road in August. G. A. Florida will be in advance.

John M. Gregory, former newspaperman, is now president of Dunell, Gregory & Co., at 73 Wall street.

F. Ray Comstock, with his partner, Morris Galt, is coming the field for novelties for the various new productions in course of preparation for next season. Not only has Comstock been on the hunt for new stage ideas in this country, but the European market was thoroughly gone over by Galt on his recent trip abroad. Because of the unsatisfactory results of this search and to encourage newcomers with a bearing Comstock will each afternoon from 3 to 5:30 at the Princess, see in person anyone who has a new line or original effect that can be put to practical use.

Lillian Lauferty, who writes "ad-vice to the lovelorn" under the nom-de-plume of Beatrice Fairfax in the Hearst publications, filed a suit June 4 in the Supreme Court against the New York, New Haven & Hartford Railroad Co. She asks \$10,000 damages for injuries she suffered while en route to New York from Boston March 17. While going from a parlor car to the dining car, says Miss Lauferty, the car door closed on one of her hands, crushing it and causing her to be thrown violently to the side of the car.

Joseph Roberts, who says he is a picture producer the refuses to reveal name or address of the film corporation, and Isaac Bernstein must explain to the Grand Jury their alleged complicity of a stolen automobile belonging to the Cadillac company, which they sold to Harry Bodas for \$1,250. The car was stolen April 1. May 2 Detectives Owens and Huran noticed the number of the car standing in front of Bodas' office on Broadway. They questioned him. He said he had got a

bargain from Roberts and Bernstein. William J. Fallon appeared in behalf of Roberts, Magistrate Levine, June 3, fixed bail at \$7,500 for Roberts and \$1,000 for Bernstein. The machine was recovered on that day at the corner of Broadway and 49th street. Bodas appeared as complainant. The police say Roberts has a record. Bernstein gave his age as 30 and said he lived in the Bronx.

J. I. Johnston is seriously ill in Minneapolis, following a breakdown from overwork. He is the publicity director out there for the Pinkstein & Huben circuit of about 30 theatres in St. Paul and Minnesota.

Clarence Schmeidel, transfer tax appraiser, was appointed June 4 appraiser by Magistrate Foley of the estate left by Mary Hinkelander Callender, noted nearly a generation ago as "the most accomplished amateur singer New York ever had," for the purpose of assessing whatever taxes may be due the estate under the inheritance tax laws. The deceased, who left a fortune in real and personal property, lived at 410 Park avenue, where she died December 4, 1919. Her heir, executed on June 13, 1919, she divided five large and valuable pieces of real estate among six beneficiaries.

## JOHNSTONE SUED.

Legal actions amounting to approximately \$2,500 were filed in the Municipal Court, New York, last week by 33 members of the "Sympathetic Twins" company against Alexander Johnstone. The suits arose out of claims filed with the Equity by members of the "Sympathetic Twins" show, when it closed abruptly in Baltimore two weeks ago with the greater part of the salaries of company members unpaid.

Among those who filed claims with the Equity were Richard Carl, Louis Asanant, Chas. Compton, Max Augustin, Lucille Nelson, Madge Martland, Zella Ransome.

Thirty choristers also filed claims for unpaid salary with the chorus Equity.

When the show closed in Baltimore May 29, it was under bond Johnstone was to pay off all salary indebtedness at the Equity office the following Wednesday, June 2. Johnstone failed to make the payments according to schedule and the court action by the Equity followed.



## ANOTHER PROFITABLE SEASON FORECASTED FOR BURLESQUE

**Columbia Franchises Jump to \$12,000 and \$15,000,  
Treble the Prices of Those of Five Years Ago  
—Choristers May Get Increase in  
Salaries at \$35.**

The outlook for burlesque for next season appears as bright as for the season just ended. Big profits were the rule in both wheels, with the biggest money naturally falling to Columbia Circuit producers.

With a mediocre Columbia show drawing down a net of over \$40,000, the rate of Columbia franchise leases is reported to have leaped to \$12,000 and \$15,000, bonus, for next season. Such figures treble those of five years ago. Labor working continuously and at high wages, burlesque figures to participate in heavy box office grosses the same as does vaudeville and the legitimate. Burlesque patronage does not depend on the so-called wage earner class.

**Women Fleck to Shows.**  
Representative houses in the larger cities playing Columbia shows are drawing increasing percentages of women. At the matinees as high as 60 per cent. women and children are claimed and for the night performances from 20 to 40 per cent.

The burlesque choristers' conditions for next season may find considerable change. The most important is the matter of salaries. The chorister has averaged from \$22.50 to \$25 weekly. But large numbers of chorus girls of burlesque have joined the Chorus Equity Association. Should enough enroll, it is likely next season will find the burlesque choristers paid \$35 weekly.

**Chorus Shortage.**  
Part of the chorus girl shortage of late was caused by the girls themselves, who are classed as "wise women." A practice among many was to join a show in the first and play the approximate 14 weeks of time from Boston to Washington. They would hand in their notice just before the show started West and rejoin a show just starting to play the East. The idea was to dodge the 14 shows weekly in Western territory.

Some burlesque players have joined the Actors' Equity Association since last summer. The A. E. A. has no province outside of the legitimate field. The burlesque players who joined the A. E. A. were switched over to the vaudeville branch of the Four A's, as were vaudevillians. Dugg paid the A. E. A. were turned over to the vaudeville branch along with the names and other data.

## GERARD'S "FOLLIES" CLOSE IN TRISCO.

**Failed to Draw in Spite of  
Good Notices.**

San Francisco, June 9.  
Royalty Gerard's "Follies of the Day" closes at the Savoy June 10. Negotiations are under way for the show to play six weeks in Los Angeles.

It received good notices from the local papers but failed to draw. This is credited to a great extent to the Savoy having been badly run down through having played so many different pictures during the last two years.

If negotiations for a Los Angeles house are not successful, the company will return East and the local chorus engaged for the show disbanded.

### BURLESQUE CHANGES.

The Burlesque Review (Jacob A. Jerman) will be changed to "The Fashion Review" next season.

E. Thos. Bentley's "Oh Primrose" has been re-titled "Tillie of 1929" for next season.

Glen and Richards with Walden's "Boosterland" through Pauline Cooke.

Monica Redmond, for Reynolds' Review.

Harry Stapp, Union Square stock this week.

## COLUMBIA'S NEW SHOW NOW IN FOURTH WEEK

**Receipts Dropping — \$11,000  
First Week.**

The Cooper show, "Polly Town," at the Columbia, New York, the only new burlesque production playing this summer, is now in its fourth week at that theatre. Last week it did \$9,500. The first week the show played to \$11,000 and the second week \$9,400.

It is said the house must draw \$6,000 weekly to give the show on its 50-50 split of the receipts, a chance to break even.

"Polly Town" is playing at a \$1.50 scale, as against the summer scale last summer of \$1 top, when the Redini "Peek-a-Boo" show was the attraction.

The summer productions at the Columbia suffer more or less from weather conditions. The Redini show last summer ran 12 weeks.

## TWO "STAR AND GARTER" Chicago, June 9.

The franchise covering the "Star and Garter Show" (Columbia circuit) expired at the end of this season.

The announcement seems to have caused some confusion here and led to a report the Star and Garter theatre was affected. The theatre is leased to the Columbia Amusement Co. by the Hyde & Behman estate and in no way concerned in the termination of the franchise of the attraction.

Isay Weingarten held the "Star and Garter Show" franchise, operating on a lease from Mrs. Victor Hyde, widow of Victor Hyde (Hyde & Behman). Weingarten will have an American Wheel franchise next season.

The vacancy caused by the termination of the "Star and Garter" franchise is reported as replaced by a franchise which will be leased to Chalmers & Irena, the Chicago producers, who operate the attractions on the American Wheel.

## LENA DALEY STARRS.

Replacing the Edmund Hayes show on the American wheel next season will be Lena Daley and Her Kinky Kids.

Miss Daley will be the only woman to be started about the show on the American circuit. It will be under the management of Dave Kraus.

## MACK AND SCRIBNER AWAY.

The heads of burlesque, J. Herbert Mack and Sam A. Scribner, were absent from Broadway this week.

Mack is at his summer home at Oceanic, N. J., while Scribner is on a motoring trip that will include his home town, Brookville, Pa.

## Kahn's Square Closing.

Kahn's Union Square will close for the summer about June 15. The stock policy has kept the house open beyond the usual closing season and it has been getting a strong pay to date.

Unwillingness to gamble against the expected hot wave is the reason for closing.

## Clark the Whole Works

In addition to being starred in Peck and Jennings' "Jazzland Blues" next season, Dan Clark will also write and produce the show.

Others engaged are Anna Villan, prima, and Ernest Blum, characters.

## Pictures in Gayety, Newark.

Newark, N. J., June 9.

The Gayety, playing American wheel burlesque in season, has taken on a summer policy of dirty change pictures. It is drawing business.

## AMERICAN STOCK DIVIDEND 10 P. C.

**Special Attention to Routes—  
Re-elect Officers.**

The annual meeting and election of officers of the American Burlesque Association was held in the Columbia Theatre Building June 4. The following officers were re-elected for one year, dating from June 4: I. H. Herk, president; George W. Lethrop, vice-president; George W. Gallagher, secretary and treasurer. Gallagher was also re-elected to his present post of general manager. E. Thos. Bentley was elected to the board of directors, replacing George Muller. The rest of the directorate re-elected were I. H. Herk, George Lethrop, George Gallagher, Sam Levey, Warren R. Irena.

A dividend of 10 per cent. was declared on the American Burlesque Association stock.

The matter of routing the shows for next season was discussed but not completed. The routes will be arranged this week.

Special attention will be given to routing the American wheel shows this season, to prevent unnecessary conflicts, such as two Hebrew, Irish or blackface principal comedies following each other. As planned, the routes will be arranged so that no two styles of character comedians will follow one another.

## BURLESQUE CLUB BENEFIT.

**Sunday Night, June 15, at Columbia,  
New York.**

The benefit of the Burlesque Club at the Columbia, New York, with its gathering of burlesque stars, past and present, is to take place this Sunday evening (June 15).

The scale has been set at \$3 with war tax, making \$3.30. At that figure the house can hold \$3,300, full capacity. About \$10,000 will be represented in the program for the benefit.

Up to Wednesday nothing had been published in the dailies that would inform the public of the impending event. It is said the Press Committee was composed of lay members of the club.

James E. Cooper and E. F. Kahn are in charge of the entertainment.

The program will be comprised of "The Vampire" scene from "Polly Town," Ed Lee Wright and Owsay Martin, Jim Coughlin and Martha Fryer, Fethis, Wyer and Anderson, Tennessee Ten, ensemble scenes from "Polly Town" and the Union Square Stock Company, Babe La Tour and Sid Gold, La Bergere, Gene Morgan, Callahan and Morgan, Stella Morrissey and Harmony Hays, Solly Ward.

Dan Dudy is staging the show. Sam M. Lewis and Joe Young supplied the special lyrics and music and Billy K. Wells the special dialog.

The Burlesque Club held its annual meeting and election of officers yesterday (Thursday). The regular ticket was re-elected without opposition. The officers elected were: I. H. Herk, president; James E. Cooper, vice-president; Ben Kahn, treasurer; and Louis Lesser, secretary.

The only change was Mr. Herk, vice-president, changing places with Cooper, formerly president.

The Board of Governors re-elected has Charles Feltz, Joe Emerson, Nat Golden, Phil K. Dalton, James K. Rutherford and Harry Sherman. New members of the board elected were Babe Bernstein, Sam Lewis, Henry P. Dixon, Dan Dudy.

## TYLER REPLACES ARLINGTON.

At Tyler, tramp monologist re-placed Billy Arlington in "The Black Crook," which the latter featured for a number of seasons.

Tyler's first appearance on the Columbia wheel was in the "Burlesque Review," in which he was used as an added attraction.

## Revamp "Joyland Girls" Book.

"The Girls From Joyland" (American) will be equipped with a new book and production next season. Lee Stevens and Jack Perry are writing the show.

Billy Gilbert has been re-engaged as principal comic.

Tom Henry in N. Y. Until July 1.

Tom Henry, manager of the Gayety, playing American wheel burlesque in season, has taken on a summer policy of dirty change pictures. It is drawing business.

## AMERICAN TO GIVE PENNANT TO BEST SHOW NEXT SEASON

**Herk Evolves Scheme to Stimulate High Class Pro-  
ducing—Award Can Be Displayed on Stage and  
Programs Following Season—Every Effort  
to Keep Attractions Wholesome.**

## \$2 BURLESQUE "BOOK" IN "STAR AND GARTER"

**Author Now Claims \$25,000  
Damages from Managements.**

Chicago, June 9.

Harry Ashton, an author, has commenced suit against the Columbia Amusement Co., I. M. Weingarten and the Weingarten-Weberberg Amusement Co., et al., for \$25,000 damages, claiming the "Star and Garter" show used certain of his material last season.

Howard Faden, who wrote the "Star and Garter" show, claims he purchased the piece in question, "Miss Get-Rich-Quick," from Ashton for \$5 and that parts of the manuscript were used in the show for less than one week. Faden claims that "Miss Get-Rich-Quick" is on Ashton's regular list of bills for sale at \$2.

Ashton also claims originality on a "moon bit" used in the "Star" show which Faden claims was used by Weber & Fields in their old show, "Whirl-I-gig," and called by them "moving pictures on the naked air." Ashton changed the idea to pictures on the moon.

## ROUTE SHEETS JET WEEK.

Columbia and American Circuit route sheets for next season are being prepared and will be announced next week.

One or two changes in the cities to be played are expected.

## Cora Cohan Marries.

Cora Cohan, who guards the outer portals in the offices of the American Burlesque Association, was married last week to a non-professional.

She has resigned her position.

## MARRIAGES.

Brandon Tysan to Lily Carroll. "The Purple Mask." New York, June 9.

Sylvester Griffin (musical comedy) and Helen Stanton, non-professional, of Canton, Ohio, at Canton, June 1.

Walter Penner (with "Show Me in vaudeville") to Edith Evans, who had been at Tally, San Francisco in Los Angeles.

Reg E. Merville of "Rubeville" was married to Noble Warwick May 25 at the Little Church Around the Corner in New York City.

## BIRTHS.

Mr. and Mrs. Peter Daniel (Detroit and Charlotte, N.C., Pa., May 21, daughter.

Mr. and Mrs. "Joan" Edwards, son. The mother is Mrs. Helen Eastwood Edwards, the father is of the Irene Joan Road.

Mr. and Mrs. Victor Moore, at their home in Freeport, La., June 5, son. The mother is professionally known as Emma Littlefield.

Mr. and Mrs. William E. Wall, June 1, daughter.

Mr. and Mrs. Steve McNally (McNally, Jennie and Dr. Weffer, May 21, New Brunswick, N. J., daughter.

## STOCKS.

Joe W. Fayton will reopen with a vaudeville traveling company in two weeks at Pottsville, Pa. Most of the time in this vicinity will be played over the Eastern Theatre Managers' Circuit.

Minneapolis, June 9.

The Blument stock shows this week. It opened last August. The stock company is expected to resume in the fall with Marie Gale, Kenneth Bradshaw and Lucille Hastings held over among those retained from the present group.

In order to stimulate the burlesque producers of the American Wheel toward a higher class of attraction for their future shows, President I. H. Herk has hit upon a plan which should prove an innovation next season.

Notice has been sent to all the producers on the American circuit that Herk will appoint a committee of three to see all the shows on the circuit during the coming season and to select the show that, to the best of their judgment, represents the name of production, cleanliness of dialog, ability of cast, costumes and all round merit as an appealing burlesque entertainment.

The award will be from an artistic standpoint only, the standing of the attraction as regards receipts and financial returns not entering into the contest.

The show chosen will receive an emblematic pennant signifying its status which it will be entitled to display on the stage, in the program and all other billing the following season.

The idea was inspired by Mr. Herk's efforts to keep burlesque abreast of the high standards demanded from this class of entertainment.

While making allowances for the limitations of the American producers the head of the younger wheel is going to insist that the producing managers of the American make every effort possible to pull burlesque up to its proper position as a clean, wholesome amusement that will hold its own.

## NEW INCORPORATIONS.

Ansonia Pictures Corp., Manhattan, pictures, \$100,000; E. F. Warner, T. M. Torbune, C. Milliken, \$5 W. 43d St.

Kiamasha Amusement Co., Kiamasha Lake, Sullivan county, \$5,700; E. Goldman, A. Lenderman, D. Weinfeld, 416 E. 175th St.

Sphere Pictures Corp., Manhattan, \$10,000; S. M. Arthur, H. Miller, J. N. Lopez, 925 W. 142d St.

Hugo Ballin Productions, Manhattan, pictures, \$100,000; H. L. Gator, G. K. Hollman, H. Ballin, Mad. Ave. and 43d St.

Armstrong Amusement Co., Brooklyn, \$1,000; F. A. Spencer, Jr., B. L. Fletcher and C. H. Armstrong, 184 Rugby Road, Brooklyn.

Cosette Film Products Corp., \$1,000,000; M. M. Lacey, M. Butler, L. N. Downey, Wilmington.

Coltingwood Theatre Corp., Peugh-keppan.

## NEW ACTS.

Herman Timberg has placed three new productions in rehearsal for vaudeville. Morris and Campbell will be featured in "The Bridal Suite," a girl act with eight people. The others are "Four Queens and a Joker," with Bobby O'Neill and "Hotel de Pishie," a girl act, with Freddy Behrens and Billy Abbott.

Jean White, sister of George White, heads a new girl act with eight people Frank Evans is producing.

Jack Waldron, formerly with Emma Haag, is framing a new dancing act with Phoebe Whiteside.

Low Leslie is readying a new 16 people girl act of the fashion revue type for vaudeville. It is called "Hart, McShaffner & Marx."

Max Burkhardt and Co. place act, assisted by Alex Brady (dancer & clown).

## IN AND OUT.

Countess Vernon failed to appear at the Royal Monday and Hazel Myron took the vacancy.

Hughie Clark replaced Jack Goble, ill, at the American, New York, first hall.

The Allright at the Brighton Theatre after the Monday performance. Helen Miller alleged 7 sprained ankle.

## SHOWS CLOSING.

"How in the Wall" closes this week, to reopen on a Shubert route Sept. 4 at the Shubert, Brooklyn.



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## BOOKS AND PERSONS.

What of George Bronson-Howard, mirror of fashion, bean and historian of Broadway, here of a thousand whispered confidences, preacher of Socialism and practitioner of the deep, dark arts of capitalistic sabotage? What of this man of many faces? Is he the breaker of hearts, the accomplished verbal fence among gentlemen the rouged lips of lovely ladies report? Or, again, has he written "the best short stories in America" as Willard Huntington Wright once proclaimed, to the amazed resentment of Robert W. Chambers, Rupert Hughes and others mentally occupying the vacuum called literature here? Once more, in "Red Light of Mars" has he written our cleverest play, as Augustus Thomas declared some time since, forgetful of his own plays for one careless moment? We know not. These conclusions are more likely the half truths of wags, wits and siddings, but even after reading "God's Man," in which Mr. Howard praises Socialism until even Frank Harris bought stronger glasses, enough remains worth while as even a slight examination of his collected works (W. J. Watt & Co.) and particularly of "Birds of Prey" will prove.

"Birds of Prey" is a collection of these pages from "The Book of Broadway" which appeared originally in the "Smart Set." To all his magazine, Editor Wright forsook poetry temporarily for commercial purposes and hymned Bronson-Howard to the newstand public as "the best short story writer in America," only privately to qualify his praise by saying to be that in America isn't such an accomplishment after all. But in qualifying his praise he took nothing from Bronson-Howard, nor meant to do so. The sentimental longings of this relative of the Duke of Norfolk and his political preoccupations are not far from "God's Man," the author's own favorite among his works, to such an extent as to frustrate the best efforts to admire it of those among his friends who disagree with him sentimentally and politically. Among these same friends and critics there are no two opinions about "Birds of Prey," for this book is a classic record of the Broadway that was and never will be again.

The old, old scandals are in it, set down with amazing likeness to a reality that once existed, for Bronson-Howard has and had the gift of reporting with sharp decision and an almost childlike clarity whatever he was interested in enough to examine. Very often he goes little below the surface. His basic philosophy is a compound of sentimentality and Socialism, but he brings to his analysis (and in the case of the old Broadway it is less an analysis than an indictment) a sugar-coating of romance. While his figures are lifelike, real, they are still figures in a story. This trick he accomplishes by exaggerating their characteristics as they stand out and sometimes almost bulge. This is his right. It is a principle of art, and his characters are never so very good or so hopelessly bad as to lose their resemblance to fact and to the originals upon which they were modeled.

It may be objected that his book would have been better as a volume of reminiscence setting forth the facts. But this it could never have been. These stories are the stories that never could be told. They had to be "cleaned up." Fictitious names and circumstances only partly resembling what really happened had to be used and set forth in story form, but to all who read and were familiar with the old glad mad, bad days before the Volsteads and the Stutsons became our malice idols. "Birds of Prey," "Ladybirds in Luck," "Cavendish Dark-moeller" and the other stories in his volume will skirt fact in fascinatingly while

## THE EQUITY ELECTION.

The Equity election was a farce. It looks suspiciously framed by the administration of the actors' association that has "Equity" as the middle word of its title. The administration's ticket is called "The regular ticket."

Resolutions and rules were passed and made up to the last minute of the election June 4. The resolutions were jammed through by the administration, or some one or more in it. Fear apparently was expressed in the manipulations of the administration that John Emerson stood in grave danger of defeat. He was to have been elected in any way and through any means. In all of the moves made against Wilton Lackaye it easily could be read that the intention was to "count out Lackaye."

The Actors' Equity Association in standing before the theatrical community holds itself up as the ideal of the actor, for equity for the actor as against the manager, and a fair and square deal for the actor. All of these fantasies have fallen down, for the Actors' Equity through its position and attitude in this election (taking the administration as the A. E. A.) did not dare give the actor equity in its free vote. As far as a fair and square deal for Lackaye and those who endorsed him for the presidency, the administration gave as good an exhibition of low down politics as any ward heeler could have thought up.

Mr. Lackaye should throw this election into a court of equity. That seems to be the only place after all where an actor can ever secure an even break. We hope Mr. Lackaye does. He has everything on his side. We do not think there is a legal court of equity in this country that will uphold the injustice practiced against Lackaye with the obvious consent of a dictatorial authority in the A. E. A.

This is being written before the count of the vote has been finished. Almost before it started. It's a foregone conclusion Lackaye loses. He could not possibly win against the overwhelming odds of underhanded double-dealing against the A. E. A. membership, and himself. Lackaye owes it to his supporters to have the matter of the election, from its commencement, when the date was changed from May 31 to June 4, to the end of the count of the vote reviewed by a legal tribunal. Throwing aside the legality of the many maneuvers made in behalf of the regular ticket, the equitable aspect and without regard to the moral side would seem to demand that the members of the Actors' Equity Association hold the unalienable right to have defined for them just how far and to what extent the A. E. A. administration may go in their name, to retain its power against the wishes of a majority of members.

We don't believe Mr. Emerson was responsible for the covert actions against his opponent, nor do we think many of the A. E. A. Council were actually aware of what it was all about, but the moves made, continuously, all with the point obviously in view of placing the out-of-town vote, concededly for Lackaye, where it could be "handed," suggests that in desperation one or more men in the inner circles of the A. E. A. concluded to go the limit to elect the ticket that favored them.

If Mr. Emerson remains in office or can hold his office as president of the A. E. A. we hope he will uphold the office and be president in fact. And we also repeat the hope that Mr. Lackaye will prove to the theatrical world what a farce the election and his defeat have been by taking them both to court, regardless of any "advice" he may receive from his professed friends of the other faction.

## THE ENGLISH AND THE AMERICAN ACTORS.

The English are running the American actor. And in America? It must sound as strange as it is true.

The English are even now fighting among themselves who shall be the sole ruler of the American actor. That's stranger yet, but it's just as true.

The English are shrewd in their diplomacy, when in a strange land. They have that trait through heredity; they are taught it when kids—told in their public school teachings as children that George Washington was a traitor to England. Perhaps of late years, when the English wanted America to do things for it, that line was taken out of England's public school histories, but it was there. If anyone wants to locate the feeling of the English toward Americans, they can find in the George Washington teaching the fundamental.

And so the English reason, whether they are statesmen or actors, that everything is fair in "putting it over" on Americans, since Americans own what England should have, like Canada, which it clung to.

The control of the American actor in America is now being fought for by two Englishmen, Frank Gillmore, who wants to run all actors, and Harry Mountford, who disputes Gillmore's pretensions to the variety actor. Both these men are the operators of their respective bodies in the Four A's, Gillmore with the Actors' Equity and Mountford with the Vaudeville Branch of that American Federation of Labor affiliation.

Gillmore is not an Englishman by birth, he claims. Says he was born over here and went to England when seven years of age. But he's an Englishman in every other sense of the word through association, and that means quite a deal to those who understood the English as they should be understood by Americans. Mountford says he owes allegiance to no country but swore he was born an Irishman in Dublin, and certified he was born an Englishman in England—which is as near the truth as anyone would ever expect to hear from Mountford.

Gillmore is running the Actors' Equity Association. He will say, and the Executive Council will agree, that the A. E. A. Council runs the A. E. A., and that Gillmore is merely the executive secretary. Grant Stewart, who by the way, is another Englishman and corresponding secretary of the A. E. A., wrote Gillmore was the sole director of the strike last summer. If that statement is correct Gillmore was more than the executive secretary, whether he is more now or not. But Gillmore is more now. He has the future of the A. E. A. all mapped out, according to his plans, and so intensely mapped out for a Gillmore reign that he does not want Mountford to interfere with them.

Mountford knows this business of kidding actors, though, much better than Gillmore. He has been at it longer. By a sheer stroke of luck Mountford, when the White Rats passed under was able to hold on to the White Rats' A. F. of L. charter. Through that the A. E. A. was obliged to go into the American Federation of Labor. In repayment Mountford exacted that the former White Rats portion should be all the actors who could not be counted as legitimate or in pictures. That left vaudeville, burlesque and circus for the Vaudeville Branch. There it stands at present.

A short time ago Gillmore and Mountford, two Englishmen, toured this country together, as representatives of their respective organizations. They interviewed a large number of people, and while working with were always working against each other. But they worked against each other only for the furtherance of individual strength. Gillmore wanted everybody in the A. E. A.; Mountford wanted most of those in the Vaudeville Branch. That may have been brotherly politics and could be passed by the censor in England, where it is perfectly legitimate for the English to help themselves if they don't hurt each other with the Americans.

Since Gillmore and Mountford returned from that trip things have been running a bit differently in the A. E. A. There have been more signs of Mountfordism around. Perhaps Mountford talked too much and forgot he was talking to another Englishman. Mountford makes his living talking. He should keep his trade a secret for co-patriots, although it's

difficult to believe anyone who owes allegiance to no country could be called a patriot.

There is a belief Gillmore wants a "closed shop" of the American actor. That is what Mountford always has wanted. So there you have the picture; of one Englishman running the legit actor and the other thinking he is running the variety actor. If there is declared over here a "closed shop" for the actor, how are these Englishmen going to divide them? Who is to be the boss Englishman of the American actors?

It means a livelihood for Mountford, and may mean the same for Gillmore. Both seem able to make more in this way than by acting. Of course, both have the English actors over here with them. Gillmore is in the lead in that respect. There are more English actors on the legit than on the variety stage on this side. It is simply explained. Most of the English actors came over here because they could earn more in America than at home. That they would work more cheaply in America than the American actors meant nothing to them. The English are for the English always. Put that right down on your tab.

Maybe the actor will yet have the "Closed Shop" in America with an Englishman or Englishmen at the head of it. Who can tell, we may yet see the day the English in charge will decide that none but English actors can work in America. "Let the Americans go away from home to work the way the English have," they may say. And they might say. For the English is for the English.

Pretty sight, that! English running American actors. And the American talking about prohibition and 1776! Fine spirit—for the English, who know what to do with it, apparently.

And there's a lot more to be said about it.

## FIGHTS AND BASEBALL.

The theatre looks to be facing competition from athletics. The new fight law for New York State will open many clubs, and the lead taken by New York in passing the measure, if it proves as successful as anticipated it will be, may open the road for many other States, now banning prize fighting to relax.

Baseball is old opposition, extending to cold weather only. Sunday baseball in New York so far this season showed its strength as against theatres open all day Sunday. With the Polo Grounds drawing from 35,000 to 40,000 people, in the majority men, Sunday afternoons, no New York city house giving matinees that day held up to its business mark.

With fight clubs, probably many of them, open in New York city and throughout the State, offering boxing bouts, any number of men will divert their evening for that entertainment. The men as a rule and almost without exception who take in the fights are theatregoers. Their evening in a fight club means that they and others who they would have taken will remain away from the theatres. Just what theatres can't be forecast, but the chances are that all theatres will feel it more or less.

New York City will naturally draw, with its 15-round allowed bouts to a decision, the largest matches in the country. This will call for clubs of large seating capacity. Fight promoters say that a fight club seating under 5,000 will have little chance to compete with the contemplated larger arenas in bidding for matches. No information is out as to how many clubs will be licensed, but bona-fide promoters of good reputation who fulfill the requirements of the boxing law, and can show the necessary license are not apt to be turned down.

With boxing legal and on the level, of 15 rounds or less, without framing, stalling or fixing, all of the male public is quite liable to be educated up to the boxing thing. In previous years there were certain fight fans who just had to go while others who might have gone thought there would be something wrong somewhere.

Athletics, in the event prohibition being upheld, may not be strong opposition, but it is going to be very healthy competition for the theatres. Transients who have come to New York with no place to spend their evenings excepting at a theatre, since the country went dry, will shortly be able to see a different fight each evening in town, if they wish to.

## MUSICIANS AND MANAGERS.

From the present outlook in theatrical circles the issue of wage increases with the Musical Mutual Protective Association and the managers in Greater New York, promises to reach an amicable settlement. The subject has now been under fire for several months. During that interval a good deal of pro and con has been projected over the various groups arranging matters, so that a settlement may be affected.

It is unreasonable to believe that the contention of the musicians since the higher cost of living has fluctuated beyond their means of production is not justified in a demand to meet that increase. It is equally fair to believe that since the increase of theatre admissions has risen (but not altogether correspondingly) to the cost of living, that the managers will not refuse to grant an increase to the musicians.

The question after all formalities have been concluded remains itself into one what is a fair increase under the circumstances. In all events and especially significant of the settlement, is the gradual rise in the offer of the United Protective Managers' Association, beginning from 10 per cent. to the most recent offer of between 20 and 25 per cent. The latter scale applies to musicians playing with strictly legit attractions and the other to musical shows.

Justice Callaghan in the Supreme Court last week dismissed the case of Minnie Dublin, the wife of a Brooklyn tailor, against Philip Klein, the son of the late Charles Klein, the playwright and executor of his father's estate. The case was based on an agreement entered into years ago whereby Dublin advanced Klein, Jr., certain sums of money during the time he was a struggling playwright, and in return received an interest in 11 plays which Klein wrote. Mrs. Dublin took exception to the accounting made by Philip Klein and started suit. The action was dismissed because the court held that if any action was started it should have been against the widow of the playwright. Nathan Barkin represented the Klein interests in the action.

Anna Held, Jr., left for the Coast this week to join her attorney Joseph Hadden. It is understood that she will be one of the principal figures in an impending litigation concerning her mother's estate.

Billy Atwell is now booking the Strand. For December, L. L. Pryde and Saturday. He formerly supplied the Sunday bill and now has the house for the three days. The policy is five acts and pictures with an eight act bill Sunday.

The Sampson-Winslow Corporation, capitalized at \$200,000, was formed last week with Alfred H. and Otto Sampson and Max Winslow as the incorporators, although Marty Sampson is a silent but heavily leveraged partner. While the incorporation papers show its aim to include that of producing and presenting musical shows, dramatic plays, opera, vaudeville, etc., and to lease and own theatres, the chief purpose at present will concern itself with handling the George White "Skandals of 1913," the road rights of which Marty Sampson controls.

M. J. Schach was elected president and general manager of Carr & Schach, Inc. (Reading, Pa.), to succeed Charles L. Carr, deceased.

George M. Latimer will be manager of the Wagenhals & Kemper new musical production. It opens shortly in Pittsburgh. Mr. Latimer formerly managed for William Fox.

Professing circulated the report is that Robert Winthrop Chamber, ex-husband of Lila Cavalieri, the operatic star will marry for the third time. The prospective bride is also an actress, according to the report, and she is designated as a Miss Randolph, of 147 East 19th street.



## BLACKSTONE BUILDER AND BYRON PARTNERS

Producing Play From French  
to Open July 26.

Benjamin H. Marshall, the Chicago architect and builder, is to invade theatrical producing. He and Arthur Byron have formed a company for the production of plays and for the building of theatres in New York and Chicago. Ambrose M. (Musty) Miller is the general manager for the new firm, which has taken office in the Amsterdam Theatre Building.

Their first play is entitled "Transplanting Jean," from the French by Robert de Flers and G. A. de Caillavet. Arthur Byron and Martha Hoffman are to be co-starred. In the cast will be Richard Barbee, Forrest Robinson, Arthur Eldred, Kathryn Keys, Haltem Thompson, Albert Marsh, Evelyn Chard, Carol Hansmeyer, Olga Lee, Mart Helsey.

The play is in rehearsal, and the opening is set for Asbury Park, July 26, after which it will go to Chicago.

It is as the builder of the Illinois, Colonial and Blackstone theatres and the Blackstone and Edgewater Beach hotels in Chicago that Mr. Marshall first stepped into theatricals. He later built the Nixon, Pittsburgh, considered one of the finest theatres in the country.

## HOPKINS STARS YIDDISH ARTIST

Ben-Ami Gets \$500 Guarantee  
on Eight P. C. Gross.

Arthur Hopkins will star Ben-Ami an artist he has secured from the Yiddish stage. In a piece from the Norwegian by Sven Lange, called "Hansen and Delia."

The play was first produced in this country at the Jewish Art Theatre, with Ben-Ami playing one of the leads, and this, it is reported, induced Hopkins to close a contract. Ben-Ami is to receive a \$500 guarantee on an 8 per cent. gross takings.

The piece is related only in theme to the biblical account of the Hebrew figures moving in the drama. The Greenwich Village Theatre is discussed as the probable place where the engagement will be played.

## ZIEGFELD AND SPECS.

They Bid Four—Asks Eight Week  
Buy.

The annual clash between Flo Ziegfeld and the theatre ticket agent's men seem to be in the offing. The first meeting between the agents and the manager for seats for the new "Follies" occurred Tuesday morning. The agents were asked to submit a proposition. This they did by offering to buy for four weeks and to take seats in four week blocks for the period following.

Ziegfeld wants an eight-week buy from the start. The price for the tickets they are not out as yet. It is certain the floor will be sealed at one price and not have a division as last season. Whether the price will be \$3.50 or \$4 top is still a question undecided.

## KLAW'S PLANS FILED.

Plans for the new theatre which Marc Klaw is building were filed this week with the Manhattan Bureau of Building. It calls for the construction of a two-story theatre for the Marc Klaw Realty Company, of which Mr. Klaw is president. It will be constructed at 231-233 West 43rd, having a frontage of 30 ft. and a depth of 166 feet, and has been estimated to cost \$1,125,000 according to the architect, Eugene de Loria.

## WORK AT GARDEN.

A Town Work the Shubert representatives here will manage the New York Winter Garden for the summer. He will return to this city in August.

Molly McIntyre in "Don't Tell." The new light piece, "Don't Tell," which William Morris is importing almost intact from Broadway with Molly McIntyre, will star Molly McIntyre.

# EQUITY HEAD IN CHICAGO OPPOSED HOSPITAL DRIVE

Hat Scandal Stirs Western City—Keyes Shown to Have Deterred Fund Raising for Dr. Thoreck's American Theatrical Hospital—Said A. E. A. Was Not in Sympathy With It—Grabs \$100 in Strange Deal—Character Being Investigated.

Chicago, June 9.

A local radio episode which caused a furor approaching a scandal "broke" this week through a complaint to Aaron J. Jones, head of the committee to raise funds for the American Theatrical Hospital at its recent benefit and drive, against J. Marcus Keyes, representative of the A. E. A., who is proven to have played opposition to the hospital with his efforts in behalf of his actors' club dance, and to have branched the hospital in the following words:

"The Actors' Equity Association is not in sympathy with the theatrical hospital; actors will receive no special benefits therefrom and have to pay for services received; it is a private enterprise being promoted by Dr. Thoreck."

Keyes was, in, and until the next meeting of the Board of Directors of the hospital will be, a director of it.

The affair concerns an ad, gotten by the hospital benefit program committee from H. F. Ernst, a local business man, who contributed \$200 for a page. Ernst now complains to Jones that Keyes phoned him, asking a \$100 ad for the program of his dance, and in his letter to Jones says "Keyes asked it in the name of the Actors' Equity Association for the purpose of building a club house for actors in Chicago."

**Derogatory Statement.** Ernst says he told Keyes he had contributed his theatrical quota via the hospital program, and that Keyes then made the above derogatory statement regarding the hospital. The letter proceeds:

"He (Keyes) later called up and modified these statements to a certain degree and suggested that the \$200 subscribed be split between the theatrical hospital, and the Equity Association, and also stated this would be undoubtedly satisfactory to you (Jones). On the 8th of June he then tendered a check for \$100 with the understanding that the theatrical hospital would accept \$100 payment for the \$200 order."

Aaron Jones and Walter Meakin, chairman of the program committee, say they never authorized any such "split" and Meakin, in a letter to Ernst, so avers. Demand has been made on Keyes to return the \$100 on that account. Keyes has refused to discuss the matter, saying the \$100 was given for an ad.

Ernst, who is persistent and indignant, then engaged a local investigating company to look up Keyes' authority, and received the following report by wire from New York:

"J. Marcus Keyes, officer Actors' Equity Association. Information does not warrant contributions. Info follows."

Following are quotations from the letter:

"Keyes entered into a contract with an unnamed party to conduct an entertainment and dance at Hotel Morrison on May 29, the Actors' Equity to receive 40 per cent of the receipts for lending its name to the enterprise. It very clearly and distinctly in a commercial proposition and bears every indication of being professionally promoted. There is an unwritten agreement that the Actors' Fund is to receive 10 per cent of the proceeds of any performance in which members of the A. E. A. perform without modifications are that this agreement will not be lived up to."

"It is distinctly brought out by Citizens that the Actors' Equity Association of New York, officially or otherwise, will not be sponsors for the Actors' Equity Association in Chicago."

The "unnamed party" referred to was the one who "professionally promoted" the program. His name is Jacobson and he is a special edition and charity program solicitor who takes 50 per cent. of the gross

receipts for his services. What business Jacobson drew to Keyes' program was solicited in the name of the A. E. A., which received 50 per cent. gross, of which 40 per cent. (and the 10 per cent.) went to the A. E. A. "for lending its name to the enterprise."

**Keyes' Midnight Dance.** Keyes went so far with his promotion of his midnight dance that, at a board meeting of the hospital benefit, he solicited the other directors, most of them theatrical managers and agents, etc., for advertise-

## OFFER \$50,000 REWARD IN THE SMALL CASE

Mrs. Small and Trust Co. Join  
in Reward.

Toronto, June 9. A reward of \$50,000 is offered for information leading to the discovery of the whereabouts of Ambrose J. Small, who disappeared December 2 last. Authorization of the offer is made by Mrs. Small and the Capital Trust Corporation. Information should be wired to H. J. Craswell, chief constable.

Police headquarters under date of June 1 sent a printed sheet to the police in every section of the country, which contains the amount of the reward, Small's picture and description of the missing man. All previous offers of rewards are withdrawn.

## ANOTHER PRODUCER.

Writer to Spend Picture Profits on  
Plays.

E. Lloyd Sheldon is to enter the ranks of the producing authors. He has a play which he has written and is going to finance the production of it.

Sheldon has made considerable money lately in the picture field from his writing and is going after the production end of plays instead of being merely satisfied with the authorship returns.

ing for his program. An informal meeting of a majority of the directors was held Monday afternoon and it was unofficially voted to ask Keyes' resignation from the American Hospital directorate at the next regular meeting unless he chooses to withdraw meanwhile. The principal cause is his statement against the charitable character of the hospital and his "trading" for his own affairs on contributions already prepared for the hospital, demanding a "split."

Similar methods are being exposed in the soliciting of business for Keyes' paper, "The Actor."

Ernst has determined to make an issue of the matter and has procured statements proving that since the A. E. A. ordered Keyes to remove his slogan claiming his private organ to be the official mouthpiece of the association, business is being solicited in the name of the Equity, and checks have been received therefor made out to the credit of the Equity.

Ernst is a dealer in mail products, wealthy and angry, and he has sent detectives to Louisville to run down information that Keyes' right name is William Raymond, and that he was a picture operator there. The Ramons, vaudeville agents, say so. Raymond, and that he worked in their picture booth about 15 years ago. Ernst says he will prove Keyes was not a union man.

## GRAFTON SENT TO JAIL.

Returned to Cincinnati After Or-  
dered Out.

Cincinnati, June 9. Sent to jail for six months and ordered to pay a fine of \$100 was the punishment meted out to Clemens Grafton yesterday for returning to Cincinnati after having been ordered out of town last year for carrying concealed weapons.

Grafton alleges to be an actor. He is 32 and lives in Cleveland. The arrest was made at the Hotel Monroe by detectives who recognized him. His wife cried in court as sentence was pronounced.

Grafton's aliases are said to be Leon DeLine, Leon Lorfeide, Harry Jennings and Robert Fey.

## HEAVY TAKINGS BY YIDDISH CO.'S

Record in Cleveland \$4,400  
Gross.

An estimated gross of \$74,500 were the receipts played to by numerous Yiddish attraction touring the country in their post-season activities. These figures include the week's business ending May 31.

A record performance for takings were set up when the company appearing in "The Rabbi's Melody," at the New Masonic Hall, Cleveland, grossed \$4,400.

This same company in Pittsburgh, Akron, Detroit and Cleveland did the largest business of any of the Yiddish attractions, playing to \$16,000 on the split week, with J. P. Adler in Boston and several cities in New England getting \$12,000. The Jewish Art Theatre Co. in Philadelphia and Newark got away with \$9,000, and the People's Theatre organization, playing East New York, netted \$6,000. Brooklyn gave Thomashefsky \$3,000 on the week, and in Chicago, at the Palace, Leon Blank, starring over a repertoire stock, drew \$2,000.

The Gabel Co. in Toronto, Montreal, Rochester, Buffalo drew \$1,000. In the People's in this city the gross went to \$4,500, while at Gabel's here, with Max Weintraub as the star, drew, \$1,700.

## PAPER FOR LITHOS GOING STILL HIGHER

Big Effort to Get Orders  
Now.

Theatrical lithographing paper is now 16 cents a pound with the outlook, according to officials of one of the most prominent theatrical printers that it will go to 20 cents after July 1. With the 16-cent price prevailing litho sheets in the usual theatrical additions are averaging 5 cents.

If the price takes a jump of 4 cents on the raw product, it will necessarily make for an increase in the selling price of lithograph material to between 5 and 6 cents.

The lithographers are importuning showmen with attractions in New York or recently closed and prior to a road tour to put their orders in now with the price at 16 cents. If such orders between now and July stand as accepted the increased price is not effective with delivery in or after July.

## FREE HAVLIN

Honeyman Also Acquitted of  
Negress's Charge.

Cincinnati, June 9.

Police Magistrate Alexander yesterday dismissed John H. Havlin, leavee of the Grand opera house, and Manager Honeyman on charge of assault and battery preferred by Margaret Davis, Negro school teacher, who said Honeyman seized her and tried to take away tickets of admission she had.

Havlin, she charged, tried to take a phone out of her hands in the Grand's office when she was phoning a friend about the trouble.

Honeyman denied touching the woman. He said he asked her to return the tickets and he would refund the money. Havlin made similar denial, adding he ordered her from the office, but she refused to leave until her attorney arrived.

The court held Havlin had the right to order the woman out and take the phone away. Judge Alexander said it appeared the Negress had a chip on her shoulder.

## KLAUBER'S SECOND.

One of the early productions to come to Broadway next season will be "Scrambled Wives," the second production of Adolph Klaubler's on his own account. It was presented out of town for a spring tryout, and reports were favorable.

The show, according to present plans, will hit Broadway during the early part of August.

Locke's "Jimmy, Alias James." "Jimmy, Alias James" is the title of a play by Edward Locke now in rehearsal with the author in the cast.

Some of the players include Maxine Gayne, Hubert Lytton, Auriel Lee.

The producers are...



MISS ELSA MAY  
"THE PRIMA DONNA DAINTY"

ELSA MAY, for the past season leading woman with the Fred Stone "JACK O' LANTERN" Company, pronounced by the press throughout the country as a near future musical comedy star, will devote her entire summer to a voice culture course in preparation for a Broadway production in the Fall, others for which she is now considering.

Permanent Address: 731 SEVENTH AVE., ROOM 304.



## "LEADING MAN" NO MORE WITH KNICKS

Just Plain Actors from Now on in Syracuse.

Syracuse, June 9. No more "leading man" with the Knickerbocker Players at the Empire. At least, that's the understanding on the local Rialto, and comes on the heels of the dismissal of the second leading man with the company this season.

When the season started Will Lloyd was billed as leading man. In past years the company has been headed by Minna Gombell and Frank Wilcox. The latter was understood to have a half interest in the Knicks, the other interest being owned by Howard Rumsey (husband, in private life, of Miss Gombell). This year Wilcox failed to return with the Knicks, and is in vaudeville with Hal Salter, also of the Knicks in past seasons.

Miss Gombell at the beginning of the season announced she would rule supreme, and ordered the company advertised as "Minna Gombell and her company, the Knickerbocker Players." Lloyd received favorable press comments here, but was soon released, and Averell Harris joined the company as leading man. Harris, too, apparently found favor, but suddenly was dropped.

Walter Gilbert is the latest acquisition, and will play opposite Miss Gombell, but he will not have the designation, "leading man." He does not join the company until next week.

Some folks suggest Miss Gombell doesn't like to share applause honors.

## HUFFMAN QUILTS AS SHUBERTS MANAGER

Break Comes at "Cinderella" Rehearsals—This Is Final.

J. C. Huffman, for the last 10 years and more general stage manager for the Shuberts, has severed his connection. The break came Monday at a rehearsal of "Cinderella on Broadway" at the Winter Garden, when differences of opinion between the stage director and J. J. Shubert resulted in the former walking out.

According to those who witnessed the incident, it is declared that despite Huffman's "walking out" in previous cases and returning the latest clash is the finish. Tuesday he did not show up for rehearsal, and J. J. Shubert, although suffering from a severe attack of tonsillitis, supervised the direction of the piece before its initial showing in New Haven.

## REVELL CASE PUZZLING

New York Physicians Cannot Reach Conclusion.

New York physicians in attendance upon Nellie Revell at the St. Vincent Hospital say they cannot reach a satisfactory conclusion in their diagnosis of her peculiar malady.

Miss Revell was stricken nine months ago, with several operations following. During that time she has been encased in a plaster cast in an effort to renew strength in her spine, which was most afflicted.

Friends of Miss Revell are arranging to have her case observed by the leading specialists of the country.

Meantime, Miss Revell is in full possession of all faculties and has bravely borne up during her trying times.

## "TICKLE ME" STARTING.

"Tickle Me," the new musical show in which Frank Tinney will be starred next season by Arthur Hammerstein, goes into rehearsal June 21. Otto Harbach, Frank Mandell and Oscar Hammerstein 2d collaborated on the book and Herbert Stoddard wrote the music.

The show opens for a break in tour at Long Branch July 20 and comes to the Holwyn Aug. 2.

## MRS. THANHOUSER'S MELO.

Mrs. Edwin Thanhouse, wife of the former film producer, in association with her brother-in-law, Lloyd Lowergan, has written a melodrama, which has been accepted for production by A. M. Woods.

# EMERSON ELECTED PRESIDENT OF THE ACTORS EQUITY ASSN.

Counting of Ballots Still Unfinished—Tellers State Emerson Leading Wednesday by "Decided Majority."

John Emerson is elected president of the Actors' Equity Association according to a statement issued at 3 p. m., Wednesday, by Chas. B. Wells, Chas. Sindelar and Brandon Tynan, the official tellers, following a preliminary canvass of the votes. The tellers stated no definite figures had been arrived at regarding the total vote, up to Wednesday, but that Mr. Emerson had polled a decided majority over Wilton Lackaye, the independent candidate. The tellers likewise stated they were not in a position to announce the exact or approximate vote for either candidate. The tellers statement forecasts the election of the entire regular ticket.

Because of Brandon Tynan's marriage to Lily Cahill, Wednesday afternoon, the counting of the votes, which started last Friday night, will be discontinued until next Monday. The tellers were busy continuously day and night from Friday last until Wednesday. Complications in the matter of tabulating the ballots, with respect to those entitled to vote, etc., made the counting process a long drawn out affair.

### Tellers Issue Statement.

The statement of the three tellers said:

"The council begs to make the following announcement. At the council meeting today, June 9, the official tellers Chas. B. Wells, Chas. Sindelar and Brandon Tynan were received and reported. Mr. Wells announced on behalf of all of the tellers that both candidates for the presidency had agreed in writing to a preliminary announcement regarding the result of the election and that the canvass of the votes showed that John Emerson was elected president by a decided majority. All indications point to the election of the entire regular ticket. The tellers hope to report the complete returns on Wednesday, June 10.

Signed, Chas. B. Wells, Chas. Sindelar, Brandon Tynan.

From an unofficial source it was reported the total vote up to Wednesday was about 5,000. An enormous amount of scratching on both tickets for the councilmen candidates was also reported.

### Lackaye Protest Pending.

Lackaye has a protest pending with the Associated Actors and Actresses of America (Four A's), regarding the legality of the transferring of the June 4 meeting and election of officers from May 31, which automatically placed thousands of Equity members out of benefit. Lackaye has also protested against the legality of the double voting plan, through which members attending the Equity meeting, June 4, who had mailed in a vote from out of town, were instructed to vote again at the meeting at the Astor last Friday. If the Four A's should decide adversely on these protests Lackaye will take the matter up to the American Federation of Labor.

Mr. Lackaye, Wednesday, would not commit himself as to whether he contemplated a court contest or not, stating he wished to advise himself first of the full returns which will not be available until next Wednesday. Meanwhile members of the Equity in good standing, who have not already voted, may continue to vote until the ballot counting is completed.

### Charges Against Emerson.

The charges filed against Grant Stewart, by Lackaye, were dismissed last week by the Equity council. Counter charges filed by the Emersonites against Frank Merila, Wm. J. Kelly and Wm. Lydston are due for a hearing this week. James W. Fitzpatrick, president of the A. A. P. (old White Rats), has preferred charges against John Emerson, the Equity President elect, with the Four A's, on the ground that Emerson stated during his debate at the Astor recently: "I don't believe in the methods in vogue with Fitzpatrick of hitting a manager on

the head with an axe." Fitzpatrick's intention is that the Emerson remarks were derogatory. The case will be heard by the Four A's, of which Fitzpatrick is vice-president, next week.

Mr. Emerson will assume the Equity presidency as soon as his election is officially determined by the tellers.

### Meeting Proceeds Balloting.

The seventh annual meeting of the Actors' Equity Association, held in the Hotel Astor ballroom last Friday afternoon, which preceded the balloting for the respective candidates up for election for officers and councilmen, was a lively affair, punctuated freely with outbursts of applause, hisses, cheers and jeers emanating from the partisans of both sides. Francis Wilson

## LAFAYETTE PLAYERS AT BRIGHTON BEACH

Gleason & Block House Playing Vaudeville This Week.

The Brighton Beach music hall, under lease to Jack Gleason and Fred Block, will have next week the Lafayette Players, an all-colored organization, in "The Man Who Owns Broadway." The company hails from 135th street and Lenox avenue, but for the Brighton engagement is being augmented by other players from out of town. It will be the first big colored troupe offered for several seasons.

In the acquisition of the theatre Gleason & Block have in mind the establishing of a boxing club, they having anticipated signing of the boxing bill by Governor Smith. This week the house is playing vaudeville, with the show booked by Jack Goldberg. Musical comedy and burlesque may be tried later in the season.

The new producing firm's first show, "Maid to Love," will be taken off at Atlantic City at the end of the week. The book will be fixed and the show is due for a Broadway opening in August. Business for the initial week in Baltimore while not big was promising, the receipts jumping at every performance.

## MOROSCO DELAYS TRIP.

Producer Will Not Go Abroad Until November.

Oliver Morosco says he will not go abroad until next November. He will produce in the British capital independently "Lombardi, Ltd." and "Mamma's Affairs."

Morosco does not designate the theatres in which these plays will be staged, but states he has secured them on a rental basis, declaring London managers refuse to play American shows on percentage.



EDWARD WALDMANN

As "SHYLOCK" In his special performance of Shakespeare's "Merchant of Venice," Thursday, June 10, at The Playhouse, New York, LAURA WALKER appeared as "Portia."

called the meeting to order at 2:30 p. m., following a brief announcement by Bruce McRae that the Equity was seven years and nine days old.

In delivering his farewell speech, Mr. Wilson said he could have had a renomination for the presidency if he had desired it. This met with a responsive shout of approval for the retiring Equity president, who bowed his thanks and, continuing, said: "I am stepping down because I believe there is no more fighting to do—but if you should ever need me you will not have to send me an S. O. B. I have always enjoyed a good fight and always will—especially if it's in a good cause. The Equity strike was not won by any one man or two or three men, but by you collectively. I asked you—the rank and file—to stick during the strike, and by God, you did, and I am proud of you."

Mr. Wilson extended high praise to Frank Gilmore, declaring the Equity members should give thanks for having such a capable man as Gilmore for the executive secretary of the A. E. A. This brought another cheering ovation. Departing for a moment from the serious note of his address, Wilson said he was entitled to praise himself—not for any great thing he had done, but because he was one of those few individuals who could not enjoy to-here smoke, and in attending council meetings of the Equity for the last seven years, he had been saturated with glowing much to his discomfort. The salty produced a laugh, following which Mr. Wilson indirectly brought up the subject of the election contest by stating he did not object to the Equity membership disputing a question among themselves, as it showed a stimulating interest. This, in view of the bitterness of the campaign, produced one of the biggest laughs of the day. "But," Wilson continued, "I do not approve of needless criticism of your council. There is a limit to which such criticism should go. Unfounded suspicions and jealousies and the expression thereof are productive of more harm than good." The Lackaye followers took this as a direct rap at Lackaye, and loud murmurs of dissent mingled with applause for the speaker.

### Whacks Lackaye Again.

Toward the end of his speech, Wilson took another whack at Lackaye when he stated he did not believe the Equity should have a working actor for president. The presidency of the Equity should be a paid office, Wilson said, the same as the practice followed in the I. A. T. S. E. (Stage Hands) and American Federation of Musicians. A working actor, in Mr. Wilson's opinion, might be blacklisted by the managers if holding the Equity presidency. By making the Equity presidency a salaried office this danger would be overcome, according to Mr. Wilson's reasoning. He did not state, however, what action, if any, managers might take against a militant president of the A. E. A. after a working actor had fulfilled his term of office and had relinquished his salary as president of the A. E. A.

No member of the Equity should appear for a benefit for the Methodist Episcopal Church, Wilson said, until the Methodists rescinded their rules against theatre-going. He also advocated better and cleaner dressing rooms for actors, adding he could not understand why architects placed dressing rooms, as a rule, in the most unsanitary part of a theatre. In concluding his farewell, Mr. Wilson said in effect he hoped Equity members would hold their allegiance to the A. E. A. second only to that accorded to their country. Presumably Mr. Wilson meant the U. S. A., but the numerous English Equityites, some over 20 years in America and non-citizens, applauded the sentiment any way. Three rousing cheers were then given Mr. Wilson.

Frank Gilmore next read the call to the meeting following which Mr. McRae moved that Francis Wilson be made president emeritus of the Equity for the rest of his life. The motion was unanimously adopted amid another roar of cheers for

(Continued on Page 14.)

## ALCAZAR LEADS IN NASTY ROW

Warrant Sworn Out by Belle Bennett.

San Francisco, June 9.

The leads of the Alcazar theatre stock, Clay Clement and Belle Bennett, are in the midst of a nasty row that has found its way into the local dailies.

A warrant sworn out by Miss Bennett against Clement has not as yet been served, while Clement's attorneys say if Miss Bennett does not retract statements made a libel action against her will be commenced.

The affair started upon the Alcazar's stage, when Miss Bennett, playing an angry kid, grabbed Clement's coat sleeve with her teeth, leaving a rough imprint. Clement, angered, is said to have then treated Miss Bennett more roughly than the roles called for.

Matters grew more intense backstage when Miss Bennett's father demanded an explanation of the affair.

Rough treatment is alleged by Miss Bennett from Clement on former occasions. It is this statement that brought forth the threat of a libel action.

While the matter remains unsettled, peace may be declared before Clement departs for New York on June 20, when his engagement here ends as planned, prior to the encounter.

## YIDDISH SHOWS ON B'WAY NEXT SEASON

Negotiations on Between Bailey and Weinschenker.

From present indications there is a bright outlook for Broadway's being treated to Yiddish dramatic attractions next season, at least on Sunday nights. Negotiations to this effect are now on between Oliver D. Bailey and Victor Weinschenker. According to the interested parties, the Fulton Theatre may be made use of for the purpose, with the house operating on a 50-50 basis.

It is proposed playing the Jewish Art Theatre Company there with Rudolf Shidlovsky, the German star, at the head.

According to the Hebrew Actors' Union, this plan meets with its approval, although it has been declared nothing definite has been done to engage any extra artists for the venture, should the Art Theatre company be inadequate in personnel.

In the event, however, that an artist playing simultaneously at the Art or any other theatre is engaged especially for an extra performance at the Fulton, that artist, according to the new rules of the union, receives an extra day's salary in addition to his regular contract.

## CALL OFF "JINKS" DEAL.

Ziegfeld to Have Starred Marilyn Miller in Show.

The deal which would have given Flo Ziegfeld, Jr., the rights to the musical version of "Captain Jinks of the Horse Marines" has been called off. Ziegfeld was to have starred Marilyn Miller in the show, but plans are now being made for another vehicle for Miss Miller.

The musical comedy rights are owned by Joseph Reiter, from whom Ziegfeld had arranged to buy. A feature of the proposition was not accepted by Reiter and the deal was called off. Charles Frohman produced the Clyde Fitch play with Ethel Barrymore. Reiter purchased the musical comedy rights from the Frohman estate.

Reiter retired from production during the war, but now expects to produce the musical "Captain Jinks." It will be his return to the legitimate.

Ziegfeld, however, is still anxious to secure the piece for Miss Miller and may reopen negotiations.

## Cohan May Rewrite "Honor."

George M. Cohan's production of "Word of Honor," written and staged by Sam Forrest, was tried out at the Montauk, Brooklyn, last week. Comment in some quarters was that the plot is a bit too obvious.

It is understood the piece is to be rewritten during the summer by Cohan.



## B'WAY'S SUMMER ATTRACTIONS FEWER THAN LAST SEASON

Hot Spell Last Week Brings Increased Number of "Scratches"—"Night Boat Makes New Liberty Record"—"Gold Diggers" and "Irene" Also Continue Big.

Indications point to Broadway having fewer attractions this summer than last, which reverses the prediction made during the spring. The two-day hot spell of last week "bunk" enough weekly statements to bring the managers around to decide on closings. "Scratches" from the list for the next few weeks are liberal in number. Those not definitely marked to stop are running on a week-to-week basis, the notices having gone up to that effect. By July 1 the field will be well stripped for the summer going, and there are not as many attractions as last year being ready to try for summer money. But for the rain of the week and the wholesale cutting would have occurred this week instead of being held off for a spell. There was a marked recovery with the weather change and this week started off rather briskly.

There was a quartet of attractions which did not slip last week, they being "The Night Boat" at the Liberty, "The Gold Diggers" at the Lyceum, "Irene" at the Vanderbilt, and Broadway's most consistent winner, "Lightnin'", whose run record at the Gaiety keeps piling up. That piece will complete two consecutive years in August, and its prospects for a third season in New York are as bright as ever. "Leslies" at the Hayes was little affected by gross business and continues its fast pace. "Honey Girl" at the Cohan finished the week to capacity taking.

**"Night Boat" Record.**  
Despite the warm spell, "The Night Boat" last week again broke the Liberty's business record. This attraction reached \$25,000 around Easter time, but last week it shot well past \$25,000, in establishing the figure the holiday matinee starting off the week provided the means. Only the Wednesday matinee was under capacity.

The feature of the current week was the entrance at the Globe of the second annual George White's "Rounds of 1930" and the premiere of "The Fall and Rise of Susan Lennox" at the 44th Street (opened Thursday night). "Rounds" got off to a fine start and went to over capacity for the second night, pulling capacity at the first matinee, with the demand in the ticket agencies denoting much strength. With the show in much better shape than the premiere of last season, White is due to repeat his clean-up of last season on the road. It took up the "Follies" time when that attraction was held in New York longer than usual. This fall the White show will precede the Zigfield organization on the road, but without that advantage the White attraction's strong four last season insures a repeat, especially with the new edition considered to be a better offering.

The arrival of "Susan Lennox" was a surprise. The piece is dramatic, being the dramatization of David Graham Phillips' book of that name. That it should be offered in New York on the eve of summer did not meet with concurrence by Shubert executives, but the producers elected for a try. The success of "Not So Long Ago" at the Booth regarded as safe for summer going, may have had something to do with the decision, although the latter attraction is a comedy and something of a novelty.

### Next Week's Closings.

Closings for next week already include three of the season's leading successes, "East Is West" steps at the Astor, completing a run of exactly a year and a half. It has been one of the biggest profit getters on Broadway. "Clarence" departs from the Hudson at the same time. This comedy started out like a world-beater, but is finishing lamely, having steadily slipped in the last few months. Its low cost of operation, however, allowed its producer (George Tyler) an excellent profit. "Buddie" is the other closing.

The closing of "Buddie" makes way for the switch into the Selwyn from the Amsterdam of the Wynne show. It was designed as a stop-gap until the new "Follies" was ready, but the show has shown some strength and will try for sum-

mer money. The Selwyn is claimed as a Shubert house, and comment arose over the Wynne booking. However, there is not a Shubert attraction in sight for the house, and the Wynne show is guaranteeing the Selwyn. "Buddie" had a season of 47 weeks, taking down net takings of approximately \$175,000. The show was in Boston for several months, where it played to big business before coming to Broadway.

This week's closings include "The Son-Daughter" at the Belasco, the show standing up with the class of the season's dramatic pieces, and "All Souls Eve" at the Maxine Elliott. The latter attraction was a disappointment. It drew splendid notices, but failed to attain anything like good business.

Only three new musical attractions are on the June list now. They are the "Follies" at the New Amsterdam, "Cinderella on Broadway" at the Winter Garden, and the Century Promenade, which premiere is to be concurrent with the Winter Garden's reopening. "Bunsin' Around," designed for the Bijou, should be ready before the end of the month. July has two musical revues, coming to the George M. Cohan and the new "Greenwich Village Follies," which is supposed to start in the Village, as the first edition did.

### Only Ten Boys Running.

There are only ten boys still running this week and of these two will be discontinued tomorrow night. The latter are the boys at the Century that they have nearly 500 seats a night for "What's in a Name?" The new boy added to the list was the eight week taking of tickets for "Rounds of 1930" at the Globe. The agencies have taken practically the entire lower floor for the house without any return. This means that they have nearly 500 seats a night to dispose of with the demand reported as strong on Tuesday after the opening. The Globe's seating capacity on the lower floor heretofore has been 450 seats but during the week that the house was closed the lower boxes were removed and this increased the floor capacity by 45 seats, making 495 in all.

The agents and Mr. Zigfield are holding almost daily meetings to settle on what the buy for the new "Follies" is to be without having arrived at an arrangement as yet.

The boys still running are "Not So Long Ago" (Booth), "As You Were" (Central), "Florodora" (Century), "Honey Girl" (Cohan and Harris), "Rounds of 1930" (Globe), "Night Boat" (Liberty), "Gold Diggers" (Lyceum), "What's in a Name" (Lyric), "Ed Wynne Carnival" (Amsterdam) and "Leslies" (Nora Hayes).

The cut rate mart held 14 attractions during the mid-week. Ten offering orchestra seats and four for balconies. The first were "His Chinese Wife" (Belmont), "My Lady Friends" (Comedy), "Innocent Idea" (Fulton), "The Storm" (44th Street), "Jane Clegg" (Garrick), "Clarence" (Hudson), "What's in a Name" (Lyric), "Sign On the Door" (Republic), "Buddie" (Selwyn), and "Martini" (Hilltop). Balcony seats were for "Betty Blue" (Columbia), "Foot Loose" (Greenwich Village), "All Souls Eve" (Elliott) and "Rounds" (Globe).

### DITTRICHSTEIN'S NEXT.

Star Secures Brien's Play, Now Casting.

Leo Dittrichstein has purchased the American rights of "Our American Visitor," a three-act drama written by Eugene Ivin.

Casting has started for the production, which will be staged by Dittrichstein and the Shuberts.

Margot Kelly Leaving "Florodora."

Margot Kelly will retire from "Florodora" in two weeks, replaced by Jacqueline Logan, a newcomer to the stage.

## DIPPEL IN AGAIN CAST THE "ANGEL"

House and Company Back of Re-trial Over Convention.

Chicago, June 9.  
Failing their hopes on the convention week crowds, the Dippel show, opera and feature pictures, opened at the Auditorium Saturday night for another try, having secured backing enough to float the proposition for another week. The backing came mostly from the cast and the Auditorium company.

Dippel's original idea was to put his show over by means of subscriptions, but when it came time to open and the subscriptions had not come in as expected, the show opened anyhow, mostly on faith and hope. The expenses for the week were far in excess of the receipts and it was necessary to pay the company on an apportionment basis. The members of the company, however, with the exception of one man, Arthur Albre, exhibited a lively loyalty, expressing a willingness to take a chance for another week. Then the Auditorium company helped matters along by agreeing to guarantee salaries for another week's run.

The box office prices have been ruled to \$2 top instead of \$1, and the 50-cent reservation fee idea has been abandoned. An originally hoped, a charge of 50 cents was made for any tickets reserved in advance, but this idea failed to catch on. The prices now scale from \$2 to 50c.

Dippel advertised as an added feature the 15 picked beauties of the "Herald-Examiner" elimination contest for the queen of the Elks at their forthcoming convention, the winner of which will get a Universal Film contract. He also issued about 100,000 outside slips. The energy and perseverance shown by Dippel in the face of a hard proposition to promote and a dismal failure after it opened has been the wonder of local theatredom.

### SCOUTING FOR LEADER?

Brennan Seeking One for Boston Symphony in Europe.

The recent sailing of William H. Brennan, business manager for the Boston Symphony Orchestra, gave rise to the rumor in musical circles he is going to Europe with the unexpressed purpose of looking around for a new leader.

When Dr. Karl Muck and the orchestra parted company, with the former being interned in Atlanta, Pierre Monteux, of the Metropolitan Opera Company, was elected to succeed him. He was given a long time contract.

### REHEARSE "COME SEVEN"

Octavius Roy Cohen's Play Opens at Long Branch.

George Broadhurst is rehearsing a new play by Octavius Roy Cohen called "Come Seven," dramatized from the "Saturday Evening Post" stories by the same author. The piece has Gail Kane, Arthur Ayres, worth and Earl Fox in the leading roles, with the opening set at Long Branch Monday.

Cohen is probably one of the most prolific writers, and from the buy by various managements of his plays with the outlook for production next season should be the most represented playwright on the boards. One play of his has been accepted for use by Edna Goodrich. A. H. Woods has another and Lee Shubert has purchased "The Scourge."

### "COAST'S PRETTIEST GIRL."

Natalie Kingston, reputed to be the "prettiest girl on the Coast," has been played as Rufus and George Le Maire's forthcoming "Broadway Brevities." Miss Kingston has been appearing in Tall's San Francisco. She is a brunette type, is said to be but 17 years of age, and is a specialty dancer.

### SULLIVAN IN 'MAGIC MELODY.'

Vincent Sullivan has been placed under contract by Wilner & Rosenberg for next season. He is to sing the lead in "The Magic Melody" for two months at the opening of the season and later is to appear in their new production "Three Kisses."

Sullivan recently returned from London, where he sang the lead for two years in the "Lilac Domino."

## DUPONT AND ASTOR ESTATE IN BATTLE FOR HOTEL PROFITS

Powder Man Regarded as Radical Interloper—His Properties on Rialto to Be Fought From Better Vantage Ground—Astor Hotel May Also Become Office Building.

### O'HARA SUES VI. HOTEL FOR \$4,000

Alleges That He Was Publicly Refused Lodgings.

Burlington, Vt., June 9.  
Fiske O'Hara has brought suit against Charles H. Stafford, proprietor of the Putnam House in Bennington, Vt., for \$4,000. The hotel furnishings have been attached.

O'Hara alleges that on the night of April 1, 1930, he went to the hotel and that Stafford publicly refused to give him lodging.

This action greatly humiliated plaintiff, who believes his feelings and reputation were damaged to the extent of \$4,000.

### BELASCO REHEARSING.

Frances Starr To Be Starred in "One."

David Belasco has started rehearsals on his second new show for next season. It is to be given a summer showing late in June or early in July. The play is called "One," written by Edward Knobloch. Frances Starr will be starred and the piece listed for the fall at the Belasco theatre.

Belasco first try-out "Call the Doctor" is considered a success, the try-out being one of the most successful the producer has had in years. His business at Washington was the best of any new Belasco play tried there. "The Doctor" may open at the Lyceum in the fall, dependent on the length of "The Gold Diggers" run.

### JUNE ELVIDGE IN SHOW.

Engaged by Lederer for New Herbert Piece.

June Elvidge, picture star, has been engaged for the part by George W. Lederer and will be featured in a new musical show by Victor Herbert which Lederer will produce between now and July 15.

Miss Elvidge was in musical comedy before she entered pictures, having been the prima donna of the "Famous Show of 1914" at the Wintergarden.

Johnny Dooly is another Lederer engagement.

### HARRIS CHANGING NAME.

The Harris Theatre, which goes under control of H. H. France July 1, is to be renamed. The house may be called the France, though the manager is also considering another theatrical name.

It originally was the Lew Fields, passing to several owners with resultant changes of name. The theatre has been longest known as the Harris. For a season it was known as the James K. Hackett.

### "BUD" FOR "BUZZIN"

Another "society bud" from the hinterland is due to arrive in a Broadway revue this summer. The show is "Buzzin' Around," which Will Morosini is preparing and titled for the Bijou.

The girl is Rita Lewis of Salt Lake City. Miss Lewis will be in the cast to be featured by Elizabeth Arden.

### "DADDY DUMPLINS" TO OPEN.

Toronto, June 9.  
"Daddy Dumplings" is rehearsing and will open next Monday at the Royal Alexandra. The piece is by George Barr McCutcheon and Earl Carroll. It will be produced here by Edward H. Robbins.

Tom Wise will head the cast. Among the others are Edward H. Robbins, Rufus Crutcher, Richie Ling, Graham Nelson.

The interests fronted and led by General T. Coleman Dupont and those represented by the Astor estate, represented in chief in this country by W. Vincent Astor, are squaring off, apparently, for a battle to a finish to see who shall rule and gather in the checks from the hotel business in New York. The Dupont crowd are radicals, so far as real estate values in New York are concerned, and the Astor estate people conservatives.

General Dupont led with his right a long time ago when he took hold of the McAlpin, continuing General Manager Deemer in command. He followed this up by buying in the Waldorf. So far all was relatively peaceful, and even his acquisition of the Claridge in the Broadway district occasioned no particular alarm. Then he began buying up smaller properties all through the same district, ending with his acquisition of the Woodward on Automobile Row. He is combining with the Claridge, also the former Metropole and Waldorf. This does not begin the list of his holdings. He is enlarging the Woodward and rumor connects his name with a big project in connection with Rehearsal.

Regarded as Interloper.  
On the whole, the Astor people probably regard General Dupont as an interloper. One of the greatest financiers on this continent, perhaps the most fascinating and aristocratic of all the great industrial magnates of the present generation, his tall, athletic figure is not unknown to the night life of Broadway. Born of the great French Dupont de Nemours family, the lords of Wilmington, Del., where their powder works have earned them international fame, he went as a young man to the Massachusetts Institute of Technology, and after a career as an engineer reorganized the powder works and then sold his interest or a great part of it.

Coming to New York, he failed to get support or encouragement for his scheme to build the Equitable building, so he undertook that \$10,000,000 project alone, and, what's more, he put it through successfully.

Whence his interest in hotels is a question. Probably he regarded the investment as the best of conservative investments in three times, with railroads and industries heavily subject to government regulations and railroad disputes. At any rate, he began buying, and before the Astor estate realized it he was walking all over their preserves, while they regarded his activities with a very bilious and unsympathetic eye.

Astor to Be Changed?  
Their scheme to beat him is just beginning to appear to the eye in part, if not all, of its true proportions.

They saw that they would lose in a price war if they attempted to undercut him on their present camping grounds. The result has been the scheme to convert the Knickerbocker, Belmont and Manhattan into office buildings and so get the full value of their property from less variable sources than exist in the hotel business.

Now it is understood that the Hotel Astor, too, will be converted into an office building and the ground floors let for store purposes. What theatrical interests are scheming to find out is the location in which the Astors will now favor the location of hotels. Wherever they do locate will be good building ground for picture theatres especially.

All available information points to the selection of the Columbus Circle district, the upper Broadway section leading up toward and to the Astoria, including sections of West End avenue and along Central Park West, where the Majestic is now doing a thriving business.

Nan Johns "Whirl."  
Nan Halperin joined the "Century Midnight Whirl" Monday, June 1, opening at the La Salle, Chicago.



## DOES TAX APPLY TO ROAD EARNINGS?

### Ruling Eagerly Awaited by the Managers.

Legitimate producers are working out their own solution of the New York State income tax law in its provisions on corporations, since that portion of the law takes in many productions, most of which are incorporated. While the income tax was due and payable in March, the Comptroller's office ruled that for those corporations whose fiscal year ended in June instead of January, returns might be filed by July 1. The tax for corporations is considerable.

The law calls for one-tenth of one mill per dollar of capitalization, with the minimum tax of \$10, and in addition there is a tax of 4½ per cent. on net profits.

The question arises just what the State of New York will rule in regard to shows on the road, the managers of which have offices in New York but the profits from which are derived outside of the State.

Some managers are going ahead on the theory that the same rule affecting insurance companies will obtain. That is, the tax does not apply on business obtained outside of the State. For instance, the New York Life Insurance Co. has headquarters in New York but does the vast bulk of its business in other States. Any income derived outside the State therefore is not taxable by the State.

Managers say that when their show goes on tour, the theatre played becomes for the time an office of the manager. Monies are received in that stand and paid out there, only such profits as might attain being sent to New York. Therefore, any such profits attained outside the State should not be taxable, and when a show has played outside of the State of New York for the entire season, no return is necessary, save perhaps for the actual corporation tax of one-tenth of one mill per dollar.

Likewise it is considered that where a show may have played a number of weeks within New York State and then journeyed to other States, the tax should apply only in proportion to the total net profits, as the ratio of the number of weeks played in New York is to the total number of weeks played. Thus if a show played four weeks in New York State and 20 weeks on the road, the proportion would be one-fifth of the net money earned. Or if half the season was played within the State and the balance in other States, one-half of the total net should be the basis for computing the 4½ per cent. profit tax.

Managers are proceeding to prepare returns on that basis, though there has been no ruling on the matter from the Comptroller.

## SHOWS IN LOS ANGELES.

Wallace Reid in "Sick Abed," "Naughty Wife" at Majestic, Los Angeles, June 9.

At Eugene's Little Theatre Wallace Reid, supported by Kathleen Clifford, presented "Sick Abed" giving an excellent performance. The remainder of the cast included Walter Crowley, George Kuma, Vivian Rich, William Courtleigh, Ernest Joy, Charles E. Evans, Otto Harlan, Hedra Phillips, King Haggart, Henry Kruger, Max Paley.

"The Naughty Wife" was presented at the Majestic with Eleanor Woodruff and Louisa Calhoun, supported by an excellent cast. It opened big Monday, business holding to sell out. The outlook for a run is good.

## FRESNO HARD HIT.

Fresno, Cal., June 9. The theatre here were hard hit last week when the supply of gasoline for motor cars gave out and the street car employees went on strike.

It is an agricultural center and shows depend on country patronage. As a result of conditions, everyone is staying home.

## BILL M'BRIDE MARRIES.

William McBride, of the McBride Ticket Agency, pulled a surprise on all of his Broadway associates this week by announcing his marriage. Not alone were the Broadwayites surprised but also the immediate family of the groom. He married Frances Stanton of Troy, N. Y.

The pair are spending the month of June at McBride's Lodge in the Adirondacks.

## CENTURY OPEN ALL YEAR.

"Flordora" Revival to Stay Until the Fall.

The Shuberts intend keeping the Century theatre open 51 weeks in the year, save for the time necessary between attractions. This decision was arrived at when the moving of "Flordora" to Broadway for the summer came up for consideration.

The schedule now calls for the revival to remain at the Century until fall regardless of whether business slumps below the profit line. It was pointed out that shows were kept in operation at the Garden often at a loss and the Shuberts' idea in keeping the Century lighted throughout the year is to make it a second Winter Garden.

The all-year policy for the downstairs theatre also goes for the roof, now called the Century Promenade. The latter show is due to open coincident with the "Cinderella On Broadway" premiere at the Garden.

Al Johnson is listed as the Century's fall attraction.

## "TRISTAN AND ISOLDE."

Mary Garden May Sing "Isolde" for Chicago Company.

Chicago, June 9. Following the announcements by the Metropolitan Opera Company in New York City, in which it was stated that Wagnerian operas other than "Parsifal" would be sung next year in English, it is learned that the Chicago Opera Company will also present the "tragic" "Tristan and Isolde," among others.

The information learned here is that Mary Garden, who had set ideas about enacting any roles in the English tongue since Nations will sing "Isolde."

Chicago and New York musical circles may take this with more than the perfunctory grain of salt after announcements are heralded.

## OMAHA BOOKINGS.

Brandeis Theatre Gets Shubert and K. & E. Attractions.

C. J. Rutphen, the manager of the Brandeis theatre, Omaha, arrived in New York this week and has concluded arrangements whereby his house will in the future play both Shubert and K. & E. booked attractions.

Heretofore the Brandeis has been a syndicate house exclusively. Some time ago the Shubert attractions played Floyd's theatre there.

## MISS SANDERSON SIGNS.

Charles Dillingham has signed Julia Sanderson for the coming season. He will place her in an all star revue in December.

There was some doubt as to the future of Miss Sanderson since it was announced that Joseph Cawthorne was to appear as a single star in the new Jacob-Le Baron piece, "The Half Moon."

Mr. Cawthorne and Miss Sanderson have been co-starred for the past two seasons by Dillingham in "The Canary."

## \$28,500 AT GAMBL.

The Lamba Gambol at the Hippodrome Sunday night returned a gross of a little more than \$28,500. This information was posted in the clubhouse this week for the information of the members.

The expenses were figured in advance, and were something less than \$1,000. The greater part of the sale was handled at the clubhouse and through the auction sale. A \$5 top sale was obtained for the lower floor of the house.

## SHOW HOLDING UP REPAIRS.

The engagement of "Martinière" at the Hittings is under a booking contract to extend to July 1. While it is doing business, A. H. Woods is hoping for hot weather so the attraction will want to quit.

New seats and carpets for the Hittings are ready for installation, and these, with other auditorium improvements, will require five weeks' work. Woods is anxious to get ready as early as possible for next season.

## CHANCE FOR "DELUCE."

Arthur Hopkins is going to revive "The Deluge" next season. It was presented by him at the Hudson about three years ago at the opening of the season when it was intensely hot, and it did not get a chance.

Hopkins decided within the last few weeks it should have another opportunity.

## CRITIC TAKES ISSUE WITH K. C. MINISTER

### Picks Flaws in Clergyman's Characterization of Shows.

Kansas City, June 9. In replying to a local minister, who in a sweeping criticism of the theatre said "Only two weeks last winter did the good people of Kansas City have opportunity to see a play without being insulted, Southern and Marlowe, of course, in Shakespeare, and Guy Bates Post," E. B. G., the Kansas City Star's critic, says—

"Admitting that Guy Bates Post in 'The Masquerader' was all right—although the prices he charged were enough to keep a lot of good, but poor church folk out of the theatre—and that Mr. and Mrs. Southern stand for all the best in the world of drama, the student of Shakespeare is more than likely to discover in the works of the immortal bard things a minister's daughter hadn't order see."

"Just what constitutes insults to the good people of Kansas City, in the mind of the worthy pastor? Were the good people who certainly found opportunity to see 'Tillie,' a play of a wholesome and spiritual Mennonite maid, charmingly portrayed by Patricia Collings, insulted? What was insulting about the splendid, patriotic and thoroughly American comedy drama, 'Friendly Enemies'? Or what possibly could have been offensive in such classic comedies as 'Daddies,' 'Three Wise Men' and 'A Prince There Was'?"

"It is hoped the good people will withhold their support from such cheap and positively insulting plays as 'Scandal' and certain girl-and-music shows that depend altogether on their banter appeal for financial success; and it is devoutly to be wished that more ministers would attend the theatre and speak their minds. But the vast majority of playgoers cannot be influenced by criticism, one way or the other, unless they are satisfied that the critic has taken pains to know of what he speaks and makes every effort to be fair in his opinions."

"It is unfortunate to many persons who occasionally attend both the church and the theatre, to observe that the players and the parsons don't get along together. The church can help the stage to lead a better life only when the clergy has qualified itself to offer constructive criticism as well as destructive. And there is so much real missionary work that could be done in the theatre it seems rather a pity that more conscientious and intelligent effort isn't applied to help the manager and the actor clean house. Usually there is a sermon in every play. Perhaps somewhere this side of Utopia they may be given to the masses as well as to the classes."

## DENVER SUMMER SHOWS

First Class Legit Theatres to Remain Open.

Denver, June 9.

For the first time in several seasons Denver is to have first-class theatres open all summer. Excepting a brief period in July, which is not yet filled, the Broadway will have a full calendar, including "Wedding Bells," "Three Faces East," "Smilin' Thru," "Mamma's Affair," "Clarence," "Keep Her Smiling" and "Buddies."

Ben Ketcham, manager of the Denham theatre, has announced that the Wilkes players will remain on the job all through the hot months.

The theatre at Hitt's gardens will open June 27.

## MISS ARCHBUTT NOT SIGNED.

Gladya Archbutt, an English actress, denies she has been engaged for one of Walter Haas's shows scheduled for fall production.

Miss Archbutt says there were some negotiations with Haas but nothing came of them.

## NEEDIT IN "BREVITIES."

"Broadway Brevities," when opening August 16, date now set, will have Evelyn Needit.

Miss Needit is reported receiving \$500 weekly.

Legitimate Show Reviews on Pages 21 to 25.

## POLLOCK GOING TO EGYPT.

Will First Do Lecture Tour in Fall, Prohibition Factor.

The U. S. Supreme Court had hardly decided the wets should be dry before Channing Pollock made a dash for the obelisk in Central Park to obtain climatic atmosphere for his forthcoming tour in Egypt. Mr. Pollock doesn't concede prohibition is hastening him afar but he says the money he has made with a fountain pen he must spend the way he pleases or it will grow rusty.

Before starting for his belt around the map, Mr. Pollock will do a lecture tour of three weeks, opening in September, under the direction of the James B. Ford Bureau. Talking for three weeks, said Mr. Pollock, should give him a thirst that even Egypt can't assuage. It will be his first talking trip, also Egyptian visit.

"The Sign on the Door," a Pollock play, is to open in London after January and when that happens, with Marjorie Rambeau starred as she has been in New York with the same piece, Pollock will drop into England for a flask.

## GALLI-CURCI MANAGES.

Understood Evans & Walter to Succeed Wagner.

While the courts will decide whether Galli-Curci, the Italian songbird, has the legal right to leave her present manager, Charles L. Wagner, or not, at the present time, it is understood, the diva is considering Evans & Walter, of Atlanta, as her prospective managers in the event of a change.

Evans & Walter are considered "youngsters" in concert work. Their endeavors in the soprano's behalf on the occasion of two concerts in Atlanta and Savannah netted all the interested parties a successful return.

## DECISION FOR GLADYS LOFTUS

The Appellate Division this week handed down a decision in the case of Gladys Loftus against the Greenwich Lithographing Co. which was a reversal of the decision made by Judge Greenbaum, before whom the suit was originally tried.

Miss Loftus was a former "Follies" girl. She had posed for a number of photographs. One it is alleged was used for the poster of a motion picture feature entitled "Shame." The photo was used without her consent and a suit followed.

The lithographing company in its defense stated the picture was made by an artist and the production was made from his drawing. The Appellate Division in granting the interlocutory decree refers the matter to a jury for an assessment of damages.

Nathan Burkan represented the former "Follies" favorite.

## GEST MOVES.

Morris Gest, who retained office in the Century after that house went under control of the Shuberts, is now established at the Manhattan Opera House. Gest's lease on the latter extends until September.

From the Manhattan office he will cast the several productions of the Comstock & Gest string, which are under his personal direction. They include "Mecq," now not sure of opening at the Century in the fall, as announced when the Century passed from Gest's hands. The Casino is a possibility for "Mecq."

Will Page is also at the Manhattan.

## HOPWOOD ON REINCARNATION.

"Don't Be Afraid," a new comedy drama by Avery Hopwood, is being readied by the Shuberts and will have its premiere at the Crescent, Brooklyn, June 21.

Included in the cast are Ernest Truax, Catherine Emmett and Chas. White. The play is away from Hopwood's customary farcical style, treating of reincarnation in a serious way.

## KATE FULLMAN'S DIVORCE.

Chicago, June 9. Judge MacDonald has indicated he will grant the divorce asked for by Kate Fullman, on the ground of desertion.

Miss Fullman (Lindeman) informed the court she was married in 1918, immediately deserted, and wanted no alimony, as she earns four times what her husband does. Miss Fullman is here with "Just a Minute."

## INCREASE GRANTED LEGIT MUSICIANS

### Question as to Whether It's Enough.

The question of a wage increase for musicians playing legit theatre in Greater New York was brought to a new issue, with the musicians being offered an increase of from 20 to 25 per cent. The new offer is subsequent to an increase of 10 and then 15 per cent. by the U. M. P. A.

These new terms were brought about as a result of a meeting held June 3 in the office of the U. M. P. A., and they were in turn submitted back by the "scale" committee of the musicians back to the union for discussion and a probable vote.

Both sides were practically represented by the same interests on both the part of the managers and the musicians who have been discussing the new wage scale since the demands were first submitted. Also present were Lignon M. Johnson, secretary for the association, and Dr. Finkelshtein, of the Union, although the latter was there unofficially and not as a member of the "scale" committee.

It was ascertained that the greater part of the meeting was taken up with the question of the increase in price, with "pro" and "con" on either side, as to whether the increase of 20 and 25 per cent. was adequate in view of the increased cost of living. This "question" was made more of a prominent issue in the discussion than anything else.

The difference in percentage in the scale for musicians in this class of theatres calls for the 20 per cent. being paid to musicians playing in houses with a musical show, while the 25 per cent. is the scale (if adopted) which the musicians will receive playing legit houses with specifically legit shows.

In the long run it has been estimated that the scale even itself up for other class of attraction.

## LEASE CLEVELAND O. H.

Ed. Strong and two Others as Producers.

Cleveland, June 9. While in New York last week in connection with the "Nicky" Arnstein bankruptcy case, Ed. P. Strong, Cleveland attorney, announced that in conjunction with Joseph Laronge, real estate dealer, and Robert McLoughlin, playwright and producer, he had leased the Opera House here for two years, and it was their intention to present similar attractions to those given under the late management of A. F. Haris.

Strong further claimed that McLoughlin would be director of the theatre, in addition to his duties as director of the theatre being constructed for the Erlanger interests, which is expected to open some time in November.

The Erlanger franchise here will be held by the Ohio Theatre Co., Inc., a concern formed by Strong and his partners.

## \$30,000 AGAINST HILL.

Justice McCook awarded James Dealy \$30,000 damages for injury to his left eye in his \$50,000 action against Gus Hill Inc.

The plaintiff was of "Mutt and Jeff." He had the sight of his eye impaired to the extent he is practically blind in one eye, through the faulty discharge of a blank cartridge revolver which was part of the "business" in the production.

Mr. Kerr, of the D. L. Pudent office, represented the plaintiff.

## JAMES O'NEIL RUMOR.

It was reported that James O'Neil had died this week, it being said that someone placed an announcement to that effect on the bulletin board at the Players' Club.

The Players' Club later denied there was any truth in the report, nor was it confirmed elsewhere.

## KENT IN "PITTER PATTY."

Through an arrangement with Charles Dillingham, Arthur Klein has secured William Kent to play the title role in "Pitter Patter," which is the musical version of "Caught in the Rain," the Willie Collier piece.

The show starts rehearsing next week and opens at Atlantic City July 19.



## MECHANIC OBJECTS TO REHEARSALS

### Prevents Him Concentrating on His Work.

San Francisco, June 9. When Jefferson De Angelo was rehearsing new people for the "New Bostonians" on the stage of the Ye Liberty, Oakland, Charlie Blair, the master mechanic, arrived disheveled on the scene of action to inform him that the rehearsal must stop at once. "What!" exclaimed De Angelo.

"You heard me the first time. I've stood all I'm going to. It is absolutely impossible for me to concentrate on my work with you people shouting about the stage," responded the master mechanic.

"But we must rehearse to get on the show," said De Angelo, with a desire to laugh.

"All right, rehearse if you want to, but while you're at it you might as well build the set. I won't do it," was the ultimatum of Blair.

An equitable arrangement was affected whereby the master mechanic can concentrate between songs and rest while the songs are in program.

## ORGANIZING SHOW.

San Francisco, June 9. Dr. Martin De Grosse, former orchestra leader at the Pantages, is organizing a musical comedy show. The principals so far engaged are Tom Kelly, Claude Kelly, Madeline Howe, Lorena Gillette, Harry Hume, Hazel Marshall.

It will have a chorus of eight girls. No announcement has been made as to where the show will open, but it is understood negotiations are on for a house on Market street.

## HARRY GIRARD, ORGANIST.

San Francisco, June 9. Harry Girard will leave his act, "The Luck of a Totem," when it reaches Los Angeles. Girard will become organist at the new Pantages theatre there.

His wife, Agnes Cain-Brown, will continue with the act until it reaches the coast, from which place she will return to Los Angeles after securing some one to replace her.

## FISHER GETTING IN RIGHT.

San Francisco, June 9. Harrison Fisher is spending several weeks here to work on some outdoor pictures.

The artist has been a frequent visitor at the theatres, and told newspapermen that San Francisco girls are the most beautiful type of woman in the United States.

## Turlock Theatre Roof Caves In.

San Francisco, June 9. The roof of the new Turlock Theatre at Turlock collapsed last week. It will require at least six weeks to be repaired.

The ceiling gave way late at night after the audience had left.

## "BOOTLEGGERS" OPEN.

Business for Oakland Week Fair—On Tour.

San Francisco, June 9. "The Bootleggers," the newest production of John J. MacArthur, opened at the Ye Liberty, Oakland, last week and this week started on an indefinite road tour. The offering is a second edition of the show of the same name, in which Tom Kelly and Jim Post were starred recently and which closed because of the illness of the stars.

Gilbert, Harris and Sheridan are featured in the present show.

"The Bootleggers" is a farce comedy with music, composed principally of bits including many old pieces of business and dealing with prohibition. Of the comedians, Sheridan as a Britisher is by far the best. Gilbert does an Irish straight, and Harris has a house character. Jean Kirby and Lorraine Crawford stand out among the women.

Business for the Oakland week was only fair, but "The Bootleggers" is a good title for the one-nighters, where the first edition did a good business.

## BIG THEATRE SLUMP.

"Friendly Enemies" Draws \$21,000 for Three Weeks.

San Francisco, June 9. Business at all the theatres since the middle of May took a big slump, as is usual at this time of the year out here, and naturally Barney Gerard's "Follies of the Day" could not have selected a more inopportune time for their opening at the Savoy, which took place last week. It is extremely doubtful if Gerard's burlesques will complete their scheduled eight weeks' engagement at the Savoy, as the first week's business was very disappointing and prospects for it looking up are not very bright.

"Friendly Enemies" with Louis Mann, closed a three weeks' run at the Curran last week, with proceeds about \$21,000 for the entire three weeks at \$2.50 top.

"Clarence," at the Columbia, finished a fortnight's engagement last week, averaging slightly under \$7,000 weekly.

The vaudeville and picture houses also felt the slump.

## 'FRISCO NOTES.

San Francisco, June 9. Al Johnson left last week for a brief visit to the Catalina Islands.

Brady Kline is now appearing at the Alhambra after 104 weeks with the Virginia Brissne stock at San Diego.

Ray Stephenson manager of the Pantages left last week for Los Angeles to confer with Alexander Pantages. He motored down with his wife, Peggy Lahay, vocalist for several publishers here.

Will King with his wife (Clair Starr), will leave for New York following the close of their engagement at the Casino next week. It has not been decided where King will go following his vacation. The "Privileges" engagement opening June 26 is for four weeks at \$5 top.

Anna Lane, a small street near the theatrical district, is rapidly becoming the gathering place of one and all "The Dungeon" on the other, professionals congregate for after theatre suppers.

Walter Kinlock will be ahead of "The Bootleggers" while Milton K. Smith is manager with the show.

Al Bruce has replaced Eddie Gilbert at the Columbia, Oakland.

Dorner Poppa Edward Quinn and J. Humbert Duffey will be in the "New Bostonians."

Ye Liberty, Oakland will close for redecoration during July.

Jerry Rose has been engaged for the show at Joyland Park, Sacramento.

Harry Lauder returned to vaudeville after an absence of four years, opening at the Orpheum, Oakland this week.

## AYRES ALCAZAR LEAD.

San Francisco, June 9. Dudley Ayres is due to arrive here this week to become the new leading man at the Alcazar, opening June 27 in "A Prince There Was." He has never appeared here.

Clay Clement closes a six months' engagement as leading man following the production of "Johnny Get Your Gun," and will return to New York.

## MAITLAND CLOSURE.

San Francisco, June 9. After a successful season of producing some of the higher class comedies and drama the Maitland Playhouse closed for the season last week.

The little theatre catered almost exclusively to a select class of people.

## Augment "Privileges" Chorus.

San Francisco, June 9. The chorus of "Privileges" is being augmented for the Casino engagement, the Blake & Apple Agency having sent several girls to join the show at Salt Lake City this week. Lorraine Wine was also engaged as singer.

## Left \$30,000 to Helen King.

San Francisco, June 9. Helen King, with Dr. Will Young & Co. (vaudeville) was notified by wire during the local engagement she had been left \$30,000 by the death of an uncle at Denver.

## ORPHEUM.

San Francisco, June 9.

Bothwell Browne was unable to appear at the Orpheum this week due to rheumatism but his bathing beauties headlined with Evelyn McFarlane substituting for Browne in the dance of Jambou. The act with its effective stage hangings and classic bathing girls parading prettily costumed made an excellent impression despite Browne's absence.

The Browne Sisters' acrobatic selections received the heartiest applause. Albert Lloyd and Clay Crouch registered big laughs next to closing with their new and familiar routine being most effectively put over with Crouch as ideal partner.

Klemm Seely with Benny Fields, Sam Miller and Gene Cam, although a holdover succeeded admirably in holding in the entire house closing the show, and aside from Miss Seely's personal success and the clever work of Fields, Sam Miller registered with "Mammy's Arms."

Henri Scott's excellent voice again won big favor offering some new selections this week. Ned Horworth, assisted by Evelyn Wells, proved an extremely popular holdover, his clever act stuff hauling down the applause hit in fifth position this week.

Ernest Anderson and Majorie Burt provided good laughs in a domestic skit. George Fox and Zella Ingraham were in second spot with a good routine of comedy numbers which were neatly and cleverly delivered by a classic appearing team. Texas and Walker received good applause for efficient speedy larrikin spinning, opening the show.

Jack Josephs.

## LOEW'S CASINO.

San Francisco, June 9.

An evenly balanced bill, with the Kinlock Kitten a pleasing feature in the vaudeville section, made a smooth and entertaining show despite it was up to Conroy and O'Donnell to hold up the comedy end. The team billed as the "parcel postman," in blackface and straight in the position preceding the King show, supplied enough laughs for any five-act bill. They have good talk which they put over like a couple of real artists. As a black-and-white team they are the best to visit this house in some time. The Kinlock Kitten are composed of four men and five women, who in their presentation a usual Scotch routine of songs and dances. A couple of Scotch character numbers by one of the men and the band were the outstanding numbers, with the lone drummer girl receiving the most attention. The woman leading in the ensemble singing heard up on the higher notes, possibly through suffering from cold. Otherwise the Kitten pleased all the way.

Maye and Nevins did very well with song. They included what is announced as a burlesque imitation of various characters, singing patriotic ditties, which is good for laughs. The female member is at the piano for some of the numbers and displays a powerful soprano. Grace Leonard dons male attire following her first number, a French song. She makes a good-looking boy in all the suits were, changing in view of audience behind a special curtain. Kinco opened with juggling. A dandy little opener for any bill. The King show closed.

## PANTAGES.

San Francisco, June 9.

The meritorious show at Pantages this week was bowed down by stage waits due to the show containing the many full stage acts. "His Talking Way" closed the show thereafter. It's a tub-bled with a couple of men and half a dozen girls in a musical satire on movies. Only moderately received. Willie Holt Walsfield in a pantomime containing comedy and serious talking numbers won her good appreciation. Walter and Minnie Walters registered a strong hit with the best ventriloquist offering seen here.

Nevins and Gordon pleased with a neat arrangement of talk and songs and good dancing. Carleta and Dirk Lewis opened the show with a rather pretentiously presented singing offering. Their operatic and jazz song finished to big applause. Abrams and Johnson drew good laughs and held the interest throughout with their dramatic comedy playlet cleverly presented.

Jack Josephs.

## LOEW'S HIPPODROME.

San Francisco, June 9.

At the Hippodrome, Walton and Marshall, a mixed team, opened very well with a musical act entitled "The Horse Hunters," in which the girls' beautiful hair plays an important part. Fair results were obtained from talk and songs. The

## EMERSON WINS.

Continued from Page 13.)

Wilson, who responded with a brief speech of thanks, stating the only precedent emeritus he knew of was President Eliot of Harvard. Mr. Wilson had evidently not heard of the I. A. T. S. E. conferring the honor of president emeritus on Chas. C. Shay at the Cleveland convention recently.

Gillmore then read the treasurer's report in the absence of Treasurer Richard Purdy, who it was announced had to attend several directors' meetings and could not be present. The Equity April 30 had net assets of \$116,700, represented by \$79,961.93 in cash and \$36,600 in government securities. The Equity also has \$5,000 invested in New York State and city bonds. Other assets, such as furniture, office fixtures, etc., total \$11,144.94. Gillmore during the reading of the report stated there was a robbery at the Equity offices May 29 and a metal box containing vouchers and \$350.42 in cash stolen.

## Report of Activities.

Following the adoption of the treasurer's report, Grant Stewart, corresponding secretary, read reports of the activities of the A. E. A. as regards membership for the years 1919 and 1928. There were 4,659 new members admitted up to April 30, 1930, 95 reinstatements and 330 resignations. The membership is now 5,423.

Francis Wilson then took the floor and announced election of officers were in order. Before appointing Chas. Wells, Chas. Rindler and Brandon Tynan as tellers to count the votes, Wilson asked if there was any discussion desired concerning the election. With reference to this Mr. Wilson advised that campaign matter be eliminated and, the speakers be limited to a reasonable time.

The question of discussion was then put to a vote, and it was decided there be none. At this juncture, however, William Lackaye appeared at the left of the platform and, speaking from the floor, uttered a protest against members not paid up to November 1 not being permitted to vote. Mr. Lackaye explained how the annual meeting of the Equity would have been held on May 31 but for the adoption of an amendment to the A. E. A. constitution May 17, which fixed the annual session June 4. The changing of the date of the meeting had automatically placed hundreds of members out of benefit, Mr. Lackaye explained, who, if the election had been held May 31, through having their dues paid to May 1, would have been accorded the privilege of voting. Mr. Lackaye also stated double voting was illegal, despite any opinion ventured by ex-Vice-Chancellor Lane to the contrary.

## Double Voting Reference.

Lackaye's reference to double voting was occasioned by a lengthy typewritten opinion written by ex-Vice-Chancellor Lane of New Jersey and adopted in the form of a resolution by the Equity council at a meeting June 1. The gist of the Lane opinion, which was so compli-

cated it required some 30 minutes and countless questions and answers to explain it, was this: If a member of the Equity had voted by mail from out of town previous to the election June 4, and said member attended the meeting he (the member) must vote again. In the event that any member who had voted previously by mail from out of town attended the meeting June 4 and did not vote the mail vote would not be counted. The vote at the meeting was the only one that would be counted. All persons attending the meeting, according to the Lane opinion, must vote. In order to check up all members attending the meeting each member on entering the lobby June 4 was called upon to sign his name in a book before being permitted to enter the meeting proper in the big ball room. Lackaye quoted five sections of the Equity constitution in support of his contention that double voting, notwithstanding the Lane opinion, was illegal.

Matters went along smoothly enough, however, until Lackaye entered a protest against John Emerson's eligibility as a candidate for the Equity presidency on the ground that Mr. Emerson was not and had not been an actor for several years. This brought a storm of hisses and groans from the Emerson partisans, which the Lackaye supporters succeeded in partly stifling out with cheers for the independent candidate. The hissing continued from the Emerson faction, and Lackaye was forced to stop speaking and ask for fair play. A remark by Lackaye that the hissing usually came from poets and orators brought renewed disorder from the Emerson bunch, and Wilson, addressing Lackaye, requested him to confine himself to the subject in hand. When Lackaye had finished Wilson said due note of his protest would be taken up by the council.

Frank Sheridan, speaking from a seat in the middle of the house, then asked for a point of information. Sheridan had voted from Baltimore and he wanted to know if he must vote again. Wilson did not hear Sheridan at first, and there was some question as to whether he should be recognized or not. The question was put to the meeting, and it was decided that Sheridan should be allowed to have his say. Finally Paul Turner, Equity counsel, was called upon to explain Chancellor Lane's opinion. Several others demanded to have the complicated voting thing explained to them, and Turner obliged amid considerable objection, which apparently came from the Emersons, who wanted to rush matters through.

## "Nothing Put Over."

Gillmore then took the floor and said no amendments had been made except in a constitutional way. The reason for the double voting thing, Gillmore said, was because of difficulty in construing the constitution.

(Continued on page 27.)

## "MY CELLAR"

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Walter, the Caber, Ham and Eggs etc.  
"GUM COFFEE"  
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SCENERY BY EDWIN H. FLAGG STUDIOS



## CHICAGO MUSICIANS ASK \$78.75 MINIMUM

### 75 Per Cent. Demand Puts Leaders at \$131.

Chicago, June 9. A demand has been declared by the Chicago Federation of Musicians, accompanied by a threat to walk out of all theatre orchestras June 27 in this territory unless the rate is met.

A compromise has been offered by the managers' association. The musicians ask a 75 per cent. minimum increase—from \$46 a week to \$78.75 a week for players and from \$75 a week to \$121.25 a week for leaders. The average local orchestra is 14 pieces, and the new estimate would make an average cost of \$1,500 weekly for orchestras.

### ENTRANCE TURNS TIE.

Randolph's Passageway Almost  
Next Door to State-Lake.

Chicago, June 9. The new entrance to Jones, Lindick & Schaefer's Randolph, the Randolph street picture house, has turned it from a loser into a winner. The rent for the State street entrance is \$14,000 a year. The house rents less than 700. The cost of rebuilding was about \$20,000.

The new passageway puts it almost next door to the State-Lake and across the street from Blatman & Katz's new Capitol.

### RAZE G. O. H. OFFICES.

Nine-Story Structure to Replace  
Old Office Building.

Chicago, June 9. When Cohen & Harris pull down the historic Grand Opera House to replace it with a new theatre, the old office building will be razed and a new nine-story structure erected. Since oldest Chicago days the G. O. H. offices have been almost exclusively the headquarters of music firms and legitimate theatrical agencies.

### PALACE USHERETTES OUT.

Chicago, June 9. The colored girl ushers at the Palace struck Thursday night. Fifteen minutes before the doors were opened they waited on Col. Racho, the manager, and said they would not work unless raised from \$12 to \$15 a week. He denied the demand. They walked out. With the aid of other house employees the audience found its way to the seats. The girls are not allied with any union and their places were filled Friday by new ones.

### HOWE GETS AUDITORIUM.

Chicago, June 9. Lyman J. Howe's Canadian and Brazilian pictures have leased the Auditorium for three weeks, beginning Monday, displacing Dippel's opera-film stunt. The rate will be 35 and 50 cents, continuous.

### Two Shut for Summer.

Chicago, June 9. The Lincoln and American (Orpheum, Jr.) close here next week for the summer.

## PALMER HOUSE NOT FOR THEATRE SITE

Store Gets 15-Year Lease on  
Valuable Property.

Chicago, June 9. The Palmer House, one of the best frequently mentioned potential theatre sites, passed out as a married store possibility when a 15-year lease was leased for a store to take up the State street entrance to the lobby, on which building has been. The lease entrance is moved around the corner to Monroe street. Henry Waterfall, the office building, had his counter in the entrance for many 20 years. The new entrance building what was the famous Palmer House here. Bids as high as \$1,000,000 have been made to secure the property for a theatre and office building.

## SWITCH TED LEWIS.

Police Put Thumbs Down on La-  
fayette—Edgewood Gets Band.

Chicago, June 9. Ernie Young announced Ted Lewis and band to open the cabaret at the Lafayette last Saturday, but the police refused to stand for it. The downtown captain has a grudge against two Frenchmen who own the place and says he will allow no entertainment there.

Lewis was then booked by Young to open at Edgewood Gardens June 14, each night before and after the "Greenwich Village Potheus" performance.

## NOTES.

Chicago, June 9. Helene Schatz and Henry B. Sanders of the Dippel ballet at the Auditorium eloped and were married.

The estate of the late William ("Smiley") Corbett, owner of the Lamba Cafe, is \$285,000.

One of the three picture centers of Chicago must be a woman, according to the latest draft of the proposed amended ordinance.

To Mr. and Mrs. Maurice Stern, daughter, Mr. Stern is connected with the Chicago office of the Remick company.

The Robert Sherman Stock closed at Fort Williams last week. The company has a long run, headed by Dorothy LaVerne.

Harry Gordon has signed an advance manager for "Jim a Girl," one of the Benson Amusement Co., enterprises. The show is headed for the Coast, under the auspices of the American Legion.

John Dill has joined the Ed. Williams Stock at the Orpheum, Racine, Wis.

Ed Haley of the "French Frolic" has joined Dave Krause, of the Olympic, New York, as manager and producer. Lena Daley, Ed's wife, will be featured.

### RITA COULD OUT.

Chicago, June 9. Rita Gould, after being heavily billed topping the Marigold Revue (cabaret), covered connections with the enterprise Sunday, owing to differences with the management.

### DALE COLOSIMO, MANAGER.

Chicago, June 9. Dale Winter Colosimo, the bride-widow of the murdered cafe man, who renounced all share in his estate to prove she married for love, is managing the cafe.

She formerly was its cabaret star.

### "VILLAGE" LEADER ELOPES.

Chicago, June 9. Ernest Golden, musical director of the "Greenwich Village Potheus," eloped to Crown Point Ind. Friday, and married Virginia Curtis of that company.

At the Saturday matinee James Watta made an announcement and Golden and his bride had to take a bow.

### FLO JACOBSON, PROF. MOR.

Chicago, June 9. Maurice Ritter of the Irving Berlin professional office returns to New York to work at the home station, and Flo Jacobson, veteran song promoter, becomes professional manager, the only one of her sex here.

### Maybelle Dresses Revue.

Chicago, June 9. Maybelle (Hoot) took the new Marigold show costume contract, amounting to over \$1,000, against the local bid.

### BALLARD-ESBERG WEDDING

Remains of Treasurer's Club 'Cul-minates at Altar.

Chicago, June 9. Gladys Ballard was married to Arthur Esberg in the room of the Hotel Sherman Monday afternoon. Miss Ballard was formerly assistant treasurer of the La Salle and Esberg is treasurer of the Washington. They met at the organization meeting of the Treasurer's Club. Miss Esberg was a hostess at the Palmer House here. Bids as high as \$1,000,000 have been made to secure the property for a theatre and office building.

## PALACE, CHICAGO

Chicago, June 9. Norma Carus, the old blonde fox, unbelted a new monolog about Presidential nominations. Considering that the President is being nominated a few blocks away, that idea might be declared somewhat timely. She hit the Monday matinee audience right in its funny bone and swept into a gala hit. When she said that if Roosevelt had lived there would have been no need of a Republican convention—well, use your imagination. In looks, spirit and general "form" the durable Norma was juvenile and sprightly. She easily outdistanced this bill. Walter Leopold, her assistant, becoming more and more an assistant rather than an accompanist, stepped right with her.

It was a muggy June afternoon, but it was a snappy bill, and the house woke up early. Pat and Julia Levele performed their woe sensation to a substantial hand. Brent Hayes tickled his lungs for jazz and melodies and got over turbulently. Herbert Ashley worked very slow. Assisted by Roy Dietrich, he sent a few riffs that the house muffed and really gathered nothing until his first two parodies, following Dietrich's straight singing of the songs. He was in soft tone, but came back with a very meanly baritone on "How of No Man's Land," too old a song to have in, too sweet a song to work, he went off flatter than flat.

Nora Carus lifted the house to the dome, and Coral McIntosh and Edna London found a receptive bunch. Miss London is a find. She is tall and lanky, outlasting Char-lotte Greenwood. She is an ad lib clown, using the kind of comedy which is great if it gets over and awful if it misses. Here got over here. She is good looking and comical. She smothered the straight McIntosh girl about 30-20, and when the team departed it took a rattling hit to the dressing room.

Leon Hiral, the comedian, banged his "good" stuff over the entire field fence. Then Lew Buckmaster came with a "for President" monolog that did not conflict with Miss Carus; neither did his delivery, he got it nothing and had no ruminations against the house. For a surprise he pulled a man made up to look like President Wilson. That wasn't as forte. Rita Mario and her company, closed in an artistic, showy, rapid run of dance, music and song that held the house in solid. There was a wide variety and strong ensemble of instruments, and Rita Mario as a director, is authoritative and impressive. She is a keen show-woman. She did not rest to the impossible here, closing a show, following a stout bill, in warm weather, and keeping them seated and making them like it. Last.

## MAJESTIC, CHICAGO.

Chicago, June 9. The Monday matinee attendance was considerably below the usual, possibly due in part to the opening of the G. O. P. convention. Kitty Gordon's name heads a list of exceptionally good acts here this week, starting with Sully, Rogers and Sully, who, attired as sailors, bounded around on a trampoline bed while the audience settled itself in seats. Wallace Galvin got things started with his card tricks and extracted a few laughs, using a small boy to hold eggs which he pulled out of a hat, but failed to register to any startling extent on the finish.

Sarah Padden and company with a sketch by Tom Barry. "Bobby I-have," moved along in may style. Before the curtain went up on the act a slide was flashed announcing that Miss Padden was doing comedy by way of removing any doubt there may have been on the subject. The slide proved totally unnecessary. Nobody could have taken her seriously, and the laughs she got were sufficiently spontaneous to satisfy anybody.

Miss Nitta-Jo banged out the first real hit of the day. Her fiery personality and resonant voice seemed to hit the crowd right where they lived. She was more than generous with her encores, but, fear of them, but the more she gave them the more they wanted. It made no difference whether she sang in French or English the crowd liked her and wanted more when she left them.

Then came Al and Fanny Skidman, perfectly spotted following Nitta-Jo, and they proceeded to romp in their usual manner. Kitty Gordon was most opening with a satirical song number springing from the lack of a jazz band in her act. Following came moving picture talk between Miss Gordon and her partner, Clarence Adams. Ray and Pearl Magley did a dance in Japanese costume which went over well. Miss Gordon made three gown changes, each one more elaborately beautiful than the last. Jack Wilson, coached by Frank Griffith and Vera Bernhardt, followed. Wilson closed up his usual laughing scenes with his black-face talk, then worked into a picture plot in which Kitty Gordon is mentioned. The use of the name brings Miss Gordon on the stage. They proceed to take the picture, which gets more laughs. Two several minutes.

The talk allowed time to act the

stage for the Mirano Brothers act, an aerial novelty in which one of the boys does a trap act out on the end of a crane, with an aeroplane body on the other end to propel the crane. Well liked.

## McVICKER'S CHICAGO.

Chicago, June 9. The two high lights on a rather mediocre bill here this week are Joanne Gibson and Danabue and Fletcher. Miss Gibson, in a cycle of popular songs, registered a clean hit. Her low voiced, crooning bloom, put over in a finished manner, established her on sure ground, and finishing with a new ballad number, landed the knockout snail that slipped her into first place.

Danabue and Fletcher are an acrobatic dancing act. Both of the boys know how to talk as well as to dance. They get a lot of applause. Frank and Clara La-Tour get across nicely with a comedy juggling act.

Washington and Scott danced and kicked their way into favor. Then Joanne Gibson got to them for her hit. Hicc and Francis, using a special drop to suggest winter, struggled manfully, but created no particular disturbance, having most of their hopes for comedy on a prop thermometer that rose or fell with the girls' combats. Danabue and Fletcher next waded into them and were followed by the Guillani Trio, two girls and a man, with a well dressed, neat appearing singing act that rolled along in good style. Friend and Downing were a laughing success, but missed them too hard with their parody at the finish. Wm. O'Clare and Girt closed with a weak song and dance offering. Clara Theodore Trio were not reviewed this show.

## ACADEMY, CHICAGO.

Chicago, June 9. The show opens with Bedewick, a hand balancer who uses "much equipment, which shows up his act. Haines and Clark followed with a blackface offering without value. Next in line was Theda Carol, beautifully gowned and artistically promoted. Theda has a flashing personality that gets her over. She opens in one with a special drop, uses another special drop, then goes to full stage for an Indian song.

with Indian settings. The act, though it looks new, is well presented and has possibilities.

Rose and Thorn offer a pleasant diversion. Monroe Brothers were the hit with their rousing trampoline bed.

## Eva Mandel Operated Upon.

Chicago, June 9. Eva Mandel, formerly of Zeno and Mandel, now proprietor of the Myland Hotel, was stricken with appendicitis and rushed to the American Hospital in a critical condition, where she was operated upon.

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Formerly with Edith Strickland

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"The Rendezvous of the Profession"  
"The 13th Chair" "PETE" SOTEROS  
Next Door to the Colonial Theatre  
30 West Randolph Street, CHICAGO



**TOM PATRICOLA and NELLIE KELLY:**  
Talk, Songs and Dances;  
17 Mins.; One;  
Alhambra.

Nellie Kelly is the new addition to this act replacing the late Ruby Meyer; otherwise the act remains the same as before the passing of Patricola's wife and partner. Opening the second half of the show at the Alhambra, the turn was a solid laugh and applause hit, principally through the consummate clowning of the man. He is a corking dancer, has a great sense of comedy and in all a corking nut for vaudeville. Miss Kelly is a rather pleasing type of blonde girl who dances and sings a little. She is a capable foil for the foolishness of Patricola and lends a touch of prettiness to the sight end. She did a little rough wiggling in the Hawaiian dance burlesque at the close, but this will undoubtedly be tamed down a bit. The chances are the extra wiggle was due to an exuberance of spirit caused by the wonderful manner in which the audience had received what had previously passed in the act. The turn is an ideal vaudeville comedy act, and Patricola is a sure-fire hit no matter where he goes on a vaudeville bill. Fred.

**HEDLEY DUO.**

Head Balancers.  
10 Mins.; Full Stage (Special).  
Brighton.

Two men in a routine of head balancing, backed up by a beautiful full stage set showing a snow landscape with a house lighted up in the distance and a practical moon shedding a soft light for added atmosphere. An eight-foot wall running across the stage completes the picture. The men wear winter sports costumes, white sweaters and black trousers with white caps. Opening with a short series of the regulation head balancing stunts, the men quickly get to the feature trick. This calls for a sea-saw apparatus, a cleated board about 30 feet long placed across a steel back. The understander carries the mounter up and down the sea-saw arrangement in a head-to-head balance, a showy and well-handled feat. The Pantar Bros. did something almost identical a few years ago, only stairs were used instead of a sea-saw. The snow landscape leads close to the act. Closing at the Brighton the act did very well. It will fit in the opening or closing spot in any big time bill. R.E.

**DAVE ROTH.**

Piano, Singing, Chatter, Dancing.  
11 Mins.; One.  
Riverside.

Neatly clad in a Tweed suit of lightweight material, this young man enters, opening with a tentative introductory greeting; a piano selection to display his dexterity at a grand piano, the instrument being woefully lacking in tone and depth of sound. This medley included everything from a classical bit, chimes, blues and an impression of a picture house pianist accompanying a film. His touch on the ivories is very sure and altogether too good for the comedy intended to be conveyed by the "impression." An occasional false note would improve this bit in a comedy way. Then a cigar box one-string fiddle and for encore an imitation of George White's stepping—which is very good for a pianist but not a bit like George's legmania. The applause would seem to indicate this artist had many friends in the audience Monday night. But they were not necessary to put him over. He can win on his merits, as he has a pleasing personality and can entertain. Joe.

**"FRENCH REFUGEES" (3).**

Musical.  
15 Mins.; Four.  
8th Ave.

A buddy sporting three service stripes on his machine gun sleeve announces Miss Helene and daughter as having been driven from their home in France through the onslaught of the Hun at the time of their advance and consequently found themselves refugees behind the American lines, where they did their bit entertaining. The woman and her daughter enter on for a musical number, the girl in the spot up front with the violin, and her mother, a mature grey haired woman at the grand piano. A long classical symphony was then violin followed with an even sweeter number of the same classical strain. The beautiful "Dear Old Pal" was encored and the "Barcarole" second encored. The girl seems capable of handling her instrument effectively. A long classical symphony was then violin followed with an even sweeter number of the same classical strain. The beautiful "Dear Old Pal" was encored and the "Barcarole" second encored. The girl seems capable of handling her instrument effectively.

**RIGDON DANCERS (3).**  
Song and Dance.  
14 Mins.; Four and One.  
5th Ave.

Four women and a male comprise the company. Three shoulder the burden of the triple-drum end, the other woman modeling in manipulations, the card announcements and the man essaying two vocal efforts in fruitless fashion. The elimination of the vocalist is but a matter of time, as he means nothing to the turn. The act carries an impressionistic set in "four" which lends itself handsomely to beautiful stage lighting effects. The card reads "Ye Yellow Pup" and three be-smoked, be-tongued maidens in a Greenwich Village start the dance. The following numbers follow in the order named thereafter—A Milady and the Burglar dance, a "See See See" number, "Dollywee," an eccentric solo to the accompaniment of the male's initial vocal number, "By Jingo," which meant nothing to the health of the solo, a Danse des Enfants, a Hungarian, a Spirit of the Snow solo, particularly effective, and the concluding "wase coot" ensemble which, as interpreted, was indeed a care-free number. The turn runs a few minutes over time and the elimination of a few needless dances—not forgetting the songs—will result in tightening up proceedings for the general good of the act. It should qualify for the big houses then. It is an excellent flash and almost approaches a fashion revue in its many novel and becoming wardrobe changes.

**PAGIE DALE and Co. (1).**

Dancing.  
One and Full Stage (Special Curtain).  
23rd St.

Pagie Dale and man are doing a dancing turn, that winds up with some athletic handling by the man. It opened the show at the 23rd Street with the finish gaining the couple something. Miss Dale starts the turn in "one" before a curtain that makes it look pretentious for the position occupied. Miss Dale sang about how bashful she was when a child and had to appear in the parlor before guests; that she has not been able to overcome it, and trusted the audience if they liked her would express approval. It was quite a sad story to start off a dancing act with, a new version of the perennially conducted introductory song. At least Miss Dale has clear enunciation, an item so overlooked in the past that when it was found to be a vaudeville asset may have caused a great many clear enunciationists to believe they were singers.

**HAZEL MORAN.**  
Rope Spinning and Dancing.  
10 Mins.; Full Stage.  
Royal.

Hazel Moran has a real novelty in as much as her style of work is mainly attempted by representatives of the sterner sex. Miss Moran in a blue silk cow girl outfit runs through all the familiar lariat and roping tricks and has some talk with the leader to cover the slips, etc. She does a lariat dance that is a pip, and closes with a spin, using a rope 32 feet long. The last trick looked almost impossible for a woman, but she built it out to huge proportions. It looks like a sure fire act for either end of the big time bills.

**DALE and MASTERS.**  
Song and Dance.  
14 Mins.; One.  
American Roof.

Two boys. Capable dancers, of neat appearance, open vocally with "Jersey" and betray themselves for dancers and as such deliver handsomely. Their vocalizing ends with that. After a brace of three double solos they do imitations of Pat Rooney, Eddie Leonard and Fritsch in the order named, and departed a hit in the second spot.

The opening bill for Morrison's Backway Beach theatre in Belle Harbor, Ford Sisters and Band, Morris and Campbell, Marie Nordstrom, Herman Timberg, and one to fill. The house opens the summer season Saturday, the bill playing nine days. Lawrence Goldie of the Keith office is the booker.

The new Columbia Amusement Park at Union Hill, N. J. scheduled to open the middle of this month, will be booked by Lillian Bradley.

**If You Don't Advertise in VARIETY Don't Advertise**

**HAMLIN and MACK.**  
"The Two Records" (Songs and Dances).  
Full Stage.  
23rd Street.

With a parlor opening, holding two violins from which a duetted song starts the turn, it is similar to the act known in vaudeville as Columbia and Victor, a title taken by Hamlin and Mack when first presenting this particular sort of skit. To what extent the idea has pulled through its general use as Columbia and Victor or Victor and Columbia may be a matter of the time Hamlin and Mack are seeking through the 23rd Street showing. Hamlin and Mack pretty thoroughly exploited the novelty on the big time. It may still be a small time novelty. The scheme does much for Hamlin and Mack, boy and girl, who do not jump out of the Violins as Hamlin and Mack did. Hamlin and Mack when standing up lift the cases with them. They envelop both. Only the feet of each person are seen, just above the ankles, giving the first impression both are girls inside. Uncovering their heads, the deception of the fringe of lace around the man's covering just at the edge is accounted for. They sing and dance, have a catchy photograph number, and the young woman later gives an excellent stimulation of a disc record song, apparently singing from the rear of the stage, though the illusion is that the voice is from the Violins in the parlor set. Both of these young people are pleasant of appearance with ingratiating personalities. Especially the young man, whose smile is a wonder. They dance fairly but sing much better. If the turn is not placed in the lifted classification, or if this couple are Hamlin and Mack under another name (though Hamlin and Mack sound familiar) and there is still call for it on the big time, they are due for a spot, otherwise will fit in where the original has not been seen.

**PALACE.**

The eight-act bill for the Palace played until 1935. George Gottlieb used good judgment, for the Rooney and Bent revue, "Rings of Smoke," which headlined in the next to closing spot, would have made a strong act bill top heavy. The "Rings" rambled along safely without starting much down to the cabaret scene. After the dancing and Vincent Lopez' Jazzers got working the act closed to its usual tremendous results. If Pat wants to lead a trifle during the summer weather he can cut all but precedes the case numbers, for there is enough meat in the Irish to insure him. The Moscow Bros. family (child over) tied up the first half of the show, closing before intermission. The lovers of dancing were gladdened with the whirling and spins. The billing now reads the Moscow Bros., assisted by their dancing family.

Klutzing's Entertainers opened, the cats copping the lion's share of attention. Two staged a sparring match all through the act that was the focus of every eye in the house. The flash in the jumping of the cats into a balloon basket and chasing their comrade with a flock of pigeons.

Nelson and Cronin sang their way into favor and didn't let the No. 2 spot phase them in the least. Nelson undoes the comedy end and Cronin sticks to the piano, doubling vocally in all the numbers. They have a well selected song cycle of published numbers, getting most with "The Armenians, the Portuguese and Greeks." It's a dandy comedy lyric as they sing it.

Horace Goldin, making his first big time appearance in some years, interested with the aid of three plants and several assistants. Goldin has discarded his fast method of working which first brought him favor in this country, and accompanies his sleight-of-hand and illusions with a continual conversation aimed at comedy. He misses wildly. Opening with a knot trick which resembles the stunt we used to do as kids with a piece of string. Goldin does a few minor appearance and sleight-of-hand tricks. Going into "three," he does the "fishing" trick, using a pole to catch live gold fish dropped into a bowl of water. Next is his most interesting diversion, but why it is programmed as an illusion is the only mystery connected with it. A small picture sheet with Goldin's female assistant shown in the screen is the stunt. It is called "From Film to Life." Goldin carries on a conversation with the screen figure and her movements are timed perfectly to synchronize with his verbal accompaniment. He gives her a handkerchief, steps behind the sheet to appear in the picture and later reappears in perfect tempo, etc. It entertains, but doesn't mystify. At the finish the girl steps through a black art curtain to the flesh. His still lip curl is comic. Through a Plate Glass Window.

Three plants come upon the stage and stage for comedy purposes. The subject stands on a platform behind a plate glass window. She is then boxed in behind and in front. In a few seconds the box is opened, revealing her in front of the glass. If it fooled anyone, it must have been the plants. Goldin also does another version of levitation. A male subject hangs on a rope and a red cloth is thrown over the form. The cloth is whisked away after the subject has vanished. This was his flashiest, but not played up nearly as strong as the others. The "egg in the bag," which he first introduced in this country, and a double cabinet "appearance" with the girl assistant concluded his offering. Goldin's present style of working and illusions can't compare with his speedy method of the past, and he doesn't get near the former results. It's an interesting act for any vaudeville program, but it will need a revival to mount again into the headline class.

Myra Clark with special songs exuded personality at every pore. This girl makes you forget her voice limitations and was installed a prime favorite after her opening number. The "cabaret singer's wall" and the burlesque eschere dance went over strongly. Miss Clark has a wealth of material and would have mopped up farther down on the bill.

Lydia and Mary got the comedy honors in "Old Cronies," opening after intermission. Nothing finer in the character line has ever struck vaudeville than Al Lydia's old wine cracking Grand Army Veteran. Charles Mary is an excellent foil and opposite. They laughed at their every effort at the Palace.

Collins and Hart seemed new to the Palace gathering and their burlesque lifts assisted by the invisible wire were greeted with howls. The comedians have substituted a parrot for the kitten they formerly opened with, and the poet handles the horn blowing section, also contributing some remarks. One of the funniest bits was a vocal trio with the parrot singing lead. They held three-quarters of the house.

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**COLONIAL.**

The bill at the Colonial this week is weak in the first half and is altogether one-sided first and second halves through the dancing practically in every turn. A relief from this would have strengthened it immeasurably.

Monday night it edged off in regularity and did not move with the precision a bill usually does with the afternoon show already a matter of record. This was caused by switching, with the Aerial Valentines moved down from opening spot to closing, while the Du-Fur Boys were given fourth spot and True Rice and Vic Newton moved into the duce hole in the place of the former.

The lower floor was in the process of being filled with the News Pictorial flashing, although the once over after the intermission disclosed that business was considerably off. Percy Oakley and Pamela Isbourn closing the afternoon show, opened the proceedings in the evening, under a disadvantage for a dancing act in opening spot. The orchestra seemed unaware of the change and played an entirely different introduction, which they corrected, while the effect seemed to irritate the audience. The dancing team in its opening numbers showed nothing salient, although consistent, but woke its audience up from an early summerish lethargy with the closing dance, which is exceptional for the endurance and physical strain they can stand. They bowed themselves off to some strong applause, topping the mild reception that preceded previous efforts.

In applause measures three acts stood out with a pretty close race for the honors. But the first genuine hit registered was Charles and Henry Rigoletto and the Swanson Sisters in closing the first half, while Harry Carroll et al. stopped the matter opening and combining the second half. Myers and Hanford seemed to have it over everyone else on the bill as laugh getters and scarcely an interval could be counted when the audience was not there—and that practically goes for everyone.

Rice and Newton lived up to their billing in "exclusively comedy songs and talk," and especially effective is the nonchalance of Rice, who can land a gag across the fence without breaking the enamel off his face. What an achievement, too, since he uses so little makeup. His partner has, however, a poor idea of delivery in the repartee, since much of it is lost on the audience through her apparent negligence to face either her partner or the public at the essential intervals. They were fair winners in this spot.

Raymond Whipple and Walter Huston in "Shoes" have a neat idea in circulating a happy or happier philosophy through a rather unique medium. The turn has just sufficient of what a vaudeville audience

tention might be directed, too, perhaps to Miss Whipple in her recitation, and just at the point where she strikes a tragic note, just to modify her voice so that its pathos may be coupled with evenness in articulation; whereas Monday night she was inclined to screech. The assistant in the act, the bellows, would not find it inadvisable to better his imitation of stuttering, which he seems to affect so inadequately. The Du-Fur boys, although mild in opening, warmed up considerably in their eccentric and acrobatic dancing and added genuine strength to the bill up to that time. The Rigoletto Brothers, co-headliners with the Carroll turn, showed their usual versatility, with the Swanson sisters materially aiding the entire ensemble by some good but unexceptional yodeling. The turn in concluding stopped the show, with the quartet arrayed in the Italian peasant costumes. What got the audience more than anything else in this turn, it seemed, was the spontaneous doffing of the cap by the monkey.

Topics of the Day interested the audience more than the new event, the latter opening the first half. In the latter bit, too, there seemed a race between some Debe's enthusiasm and hisers, with the former trying hard and succeeding in drowning the hissing by vigorous applause. The picture shows Debe garbed in denim at Atlanta after receiving the nomination for the presidency on the Socialist ticket.

The Carroll turn opened, failing in pop, however, it the first few minutes of action and permitting it to drag. With Harry Miller taking the center of the stage the audience seemed more inclined to attentiveness, and sung-ed with the syncopated melody. It paid more attention, too, to Miss Fisher's delivery of the Quaker song, rewarding her with a big hand, than her "Tiger" number. In voice Miss Fisher seemed to sing flat, although there was no excuse for it, with Mr. Carroll accompanying her. The girls in the "Quartette" number are not as graceful as the French school of dancing might suggest, but as shimmy exponents they qualify. The act has been held over and in concluding Carroll spoke "trusting that our return next year" would find them equally receptive. Myers and Hanford followed in a hard spot for any act preceding the Carroll turn, but they did very big. The Aerial Valentines wound up with the audience making a get-away for the exotics, and while less than a bird of the orchestra was filled, the remainder applauded and appreciated the gymnasts.

**RIVERSIDE.**

A program well above the average in this week's bill at the Riverside. It commences with Wenden Brothers, novelty double foot jugglers, who play mandolin and guitar while executing their stunts. Their simultaneous work was a bit off Monday evening, often failing to synchronize as well as usual. It is an effective opening turn. Dave Roth, and Thurman and Marguerite (New Acts).

James R. Donovan and Marie Lee registered their usual comedy and local success. Miss Lee had to open following a splendid dancing act, but she also is a stepper of no mean proportions and has a style all her own that doesn't conflict with any other terpsichorean artist. Donovan, an imitable Irish character comedian, has some new "character" stories, and tells them well, but he was not quite so spontaneous as usual Monday evening, missing several points that ordinarily are sure fire comedy. Miss Lee has new cropped wig in which she looks very cute. Their "Shamarrish" lullaby was done with a fine sense of harmony.

Ciccolini the Italian grand opera tenor, programmed for second, after intermission, changed places with Bert Errol and Dainty Marie, scheduled for next to closing, ahead of Victor Moore, switched places with Moore, an arrangement that probably improved the running of the show after Monday afternoon. The tenor opened with the prison aria from "Tosca" in Italian; then Mascagni's "Elegie" in French, a Neapolitan song "Tarantella"; "Dear Old Pal of Mine" in English, for an encore and for a strenuously demanded second encore "Mother Macabre." With his own leader the orchestra rendered him adequate support and he re-interpreted the final kind of a hit.

"Topsy" of the Day No. 55 opened after intermission, succeeding an orchestral selection made up of the gems of "Irene." Then came Frances Kennedy singing comedy-romance with her happy, healthy, robust, magnetic personality. She has a fund of well chosen exclusive material and made the most of it. Bert Errol, English female impersonator, with an excellent soprano voice and several gorgeous gowns, makes no attempt to deceive the audience as to his sex and presents himself modestly and for amusement only. His work is artistic planning and devoid of all artifice for the average performer in that field. He has a few cases of burlesque and the bet-



regarding his sex wins him their entire good will.

Victor Moore in a revival of his original black stage attire, has brought the act up to date with some amusing bits of business on prohibition. The act will live as long as Moore and he will have to travel fast to find a successor.

Dainty Marie held the audience in until she had finished with her ring and perpendicular rope stunts. She is in a class by herself and has no competitor in that field of endeavor. The News Pictorial closed.

## ALHAMBRA.

The first half of the bill at the Alhambra was a much faster moving entertainment than the closing section Monday. The show was rather peculiarly laid out, opening with an act in "one," and closing with a turn requiring the same stage space. Of the eight acts there were five in the opening section and two "big" acts split the billing. They were Jimmy Huxsey and Co. in "Move On" and Anatol Friedman's "Music Land" offering.

Huxsey is a prime favorite at the Alhambra and the house went wild over the comedian's personality. He had to slip over four numbers in the middle of the turn. There is one thing that was most noticeable and that was that the jazz band and the act did not get the applause which they usually pull. They still seem to be crazy to dance to it. Perhaps it is that the Alhambra crowd have had an overdose of it lately. The Huxsey act in the next to closing spot held the audience to a man, but as soon as it was finished the walkout started and Hobbs and Rothman closing with a very clever feat of strength exhibition, finished to an almost empty house. Tom Patricia and Nellie Kelly (New Act) opened the intermission.

"Music Land" closed the first section. The turn was received with the usual applause and it looks as though Friedman had a vehicle that is strong enough to go right around the circuit again, playing repeats. In the event that the turn does do this no time should be lost in having the ground cloth touched up, for it looks dirty and detracts from the hangings of the turn.

Opening the show The Sterlings, with a skating novelty, fared well indeed in the eight minutes that they occupied the stage. Low and Paul Murdoch in a like amount of time scored heavily with the audience. The boys are mighty clever stagers and look to be vaudeville's logical successors to the Doyle and Dixon team.

The real hit of the early section was Maud Earl and Co., who managed to compel applause with her vocalizing. Miss Earl received a hand on every number that she did, and it was good solid applause.

The laughs of the early section went to Eddie Hordern, assisted by Frederick Courtney. The early section of the talk, however, does not seem punchy enough and the laughs failed to show. It was when the two got down to the musical and that things began to move. Hordern's ability as a laugh getter is too well known for anyone to hold back for the opening talk. He will undoubtedly build it up as the act goes along.

## BRIGHTON.

An entertaining nine-act bill this week, not big, but well put together. Of the three acts holding the lights, Patricia did for the best, carrying off the honors of the show. Wm. Seabury's "Fritolero" and Renee Ails and Midge Miller, the other two features ran about evenly for second money, with the Big City Four crowding them hard for the place. Through one of the quartet members being delayed the Big City Four was switched from opening the second half to next to closing, changing places with Patricia. This was a difficult task for any single woman, starting the show over again, but Patricia went right after them and by the time she reached her fiddling had the audience in the palm of her hand. She made Jazz Vampire sound like a new song the way she handled it.

Renee Ails and Midge Miller, following had a little trouble in getting started but killed em finally when they got to the shammy section. Ails has an easy comedy method supplemented with a liberal assortment of familiar burlesque looks, such as the mild, having a stage-hand walk up him while standing close to the dip, etc. But they are strong for this at the Brighton and Ails kept em singing, notwithstanding much of the comedy stuff has been pulled at the house since the season opened by other comedians. Miss Miller got her biggest results with a gently swaying eccentric dance, a double with Ails and a couplet novelty. The Jazz band plays altogether too loudly about half of the time making just a series of plain unadorned notes instead of anything remotely approaching music. Ails and Miss Miller seemed to prefer their course in "one" longer than usual. This was probably necessary and those under orders in order to show the Big City Four time to get ready.

Alfred Farrell and Hobbs and Huxsey opening and closing were restricted to an incoming house.

neither catching more than a corporal's guard to work to. Johnson, Baker and Johnson, third, practically started the show gaining attention and plenty of laughs with their hat juggling. The two straight men do much toward giving the turn a real air of class through the exceptional manner in which they carry evening dress. The boomerang hat throwing routine is almost identical with that of Moran and Webster.

Harry and Emma Sharrock, fourth, were the first to reach the audience with comedy talk, breaking the ice successfully and causing considerable comment with their second sight business. The fair ground gag is all true to life, especially the "opening" spiel. The Sharrocks incidentally make a lot of mind readers, who depend on incense, Hindu assistants and similar bunk, but forthwith with the speed and accuracy with which they work. They landed solidly and deserved all they received.

Closing the first half were Wm. Seabury and Co. Of the six female dancers Sonia Marons stands out. She's a contortionist as well as a capable dancer of the legitimate type, who seems a promising candidate for musical comedy honors at no distant date. Seabury is a clever stepper, but lacks stage presence. Throughout most of the act he kept his hands in his trouser pockets. Seabury's songs are also poorly delivered. The finale with the six girls bare to the thighs pulled the act through for a hit.

The Big City Four held the next to closing spot safely, scoring best with their harmonized ensemble numbers. Bob Webb, the lyric tenor, a favorite at the Brighton caught an appreciative hand with "Silver Threads," taking the high ones wonderfully well for an old timer. Geoffrey O'Hara also started with "Get Up and Get Out," a rousing light applause ballad. The Hedley Duo (New Act) closed. The Brighton has not caught its stride yet in attendance. Monday night the crowd being so small it looked lonesome, due to the continued closeness of the weather.

R.R.

## ROYAL.

The trust officers will be kept busy in the front all this week for the Lee Kids are at the Royal. Monday night they had the stage door-man's heart broke crowding around the back entrance to get a peek at Katherine or Jane. Out front the grown ups were present in capacity numbers to find out what their hopelessly were raving about during the supper hour. It takes quite a draw to outpoint the weather these sultry days, but the Kids got a clean cut decision starting the week at the uptown house. Closing the first half they were a riotous hit and had to do the manicure girl bit and the speech for an encore.

Hazel Moran (New Act) was subbing in place of the Countess Verona, who was off the bill. Miss Moran gave the show considerable gas with her larlat and roping stunts.

Stuart and Kerley, dancing team next. The act is flashily framed and much terpsichorean license has been taken by Stuart, who introduces imitations of different dances among whom are Al Jolson and Ben Welch. The girls singing is also to piano to get much but she steps around astily enough. The closing number insured them. Stewart solos an eccentric buck, in a white, compecher outfit that looks classy. The girl joins him and makes a sure fire appearance in a white cow girl outfit that matches his. They went off to considerable noise.

Marguerita Padula, with her sweet singing voice, whistling and piano playing, closed a big favorite and could have taken an encore. She took several healthy bows, but didn't return. It was a sad comment.

The Last closed the first part following. After intermission and Tupper had been disposed of Eddie Huxsey and Peggy Parker pulled down one of the highest bills in a Will And A Way. Huxsey's contribution about comedy lines and Miss Parker's eye rolling proportions were a three star special combination that capped closed up Lawrence Schuch has fitted this couple with plenty of material and they interpreted it with a fine knowledge of value. Miss Parker's two costume changes looked immense. They went over with a bang.

Amelia Stone and Armand Kalia in "A Song Romance" were the flash of the bill following. Aided by Paul Parnell at the piano, Mr. Kalia made them believe he was a Frenchman. Some of the comedy effort missed widely but there was enough at the finish to make them nice returns.

Jimmy Lucas with Francine and Co. were next to closing. The company is a reduced piano player who pounds the box with his back to the audience seated in a dance and a sun basket. When Lucas grabs him for a dance his act is revealed and it's good for a haul. Lucas is a Bronx favorite and did his full routine closing with a few "was" and "and."

Anderson and Todd held nothing at all with a fast clever ending routine.

## 81ST STREET

Either the audience was in an especially receptive mood Tuesday evening or there was a particularly pleasing show. The chances are both, for every act went over with a bang, indicated by round upon round of approval for the efforts of the entertainers.

The opening turn for the week is Sylvia Loyal and her company of trained dogs and pigeons. With an effective setting she goes through a routine hat tossing, clock wire walking while juggling, brings forth a couple of trained poodles and dozens of white pigeons. She was followed by Bartram and Easton, male harmonizing vocalists who also offer solo work. Both are tenors but of altogether different timbers. One plays a mandolin a bit while the other yodels. It is a light, breezy turn, with no attempt at comedy, but deft withal.

Chloe Vincent and Co. in Richard Warner's comedy sketch, "No Trespassing," with a pretty setting, is almost farcical at the beginning, but eventually into a melodrama as it progresses, culminating in a laughing "surprise" finish. Miss Vincent has a tendency to "sing" her lines, and the dancing throughout is replete with familiar phrases culled from plays and vaudeville acts heard many times before. One of them even dated back to "The Darling of the Gods," when the Chinese (or as it Japanese) said "It is better to lie little than to be unhappy a whole lot." If memory is still unimpaired one of the curtains in the Bazaar picture: "It is better to lie a little than to be unhappy much." But the audience enjoyed it, so why worry about an assemblage of well-tried phrases?

Fenton and Fields, a couple of black-faced comedians, had things pretty much their own way with their singing, loose stepping and not cross-dress. Despite the tremendous wave of applause, at the finish they had the good sense to quit while the going was good, leaving the right kind of an impression.

Trixie Prigmore whistled over a boxen hit with her ludicrous singing and monolog, poking fun at herself with the aid of her excellent material. "Toppers of the Day" closed the first part, and after intermission came Momi Katsura and William Naa, a mixed couple Hawaiian turn with a special setting. He played the Hawaiian steel guitar, and she danced an excellent Hula Hula dance in native garb, both singing. It was designed as a sort of prolog to the D. W. Griffith film, "The Idol Dancer." The Hawaiian man continuing to warble through the opening scenes of the picture, which showed scenes supposed to be in the vocalist's own ballroom.

## 5TH AVENUE

A top-notch two-a-day show at three-a-day prices fell in at the 5th Avenue patrons the first half. Following the usual collections of short film subjects this house runs in lieu of the lengthier feature, the Hilda Danvers (New Act), opened with an offering that should shape up well for the twice daily Julia Curtis in the duce spot stopped the show for an extra hour following her interesting routine of vocal calisthenics. The "Therapist" roller-coaster changing number and the E-swing violin imitation established her immediately. But after she uncorked her impressions of Trenton as a bird, Harry Lauder as a monkey, Tanqueray as a parrot and Cohen whom she metamorphosed into a chattering bird they were loath to let her go.

"Blue A Year" with Robert Hyman, Virginia Mann and Co., occupied the triple position in as interesting a fashion as could be desired from a sketch team. The fourth spot was occupied by the "French Refugees" (New Act), with a just-as-musical offering which made the Kramer and Hayle team, following, all the more effective by virtue of the sudden change if nothing else. The sketch team had been begging for more and as Dave Kramer has it, what do they care what they say or do as long as the customers laugh. Which troupe brought one of the loudest laughs of the evening. Jack Hede is a fine straight Monday Kemer brought a number of the opening comedians in up out for a little occasion. After which he explained what a wonderful week this is going to be. They were at his mercy from that moment forward. The talk was equally far-reaching and of recent vintage, although the usual routine would stand repugnance to some extent. One number. Eva Shirley and Hand were N's and also were substantially improved from service. Miss Shirley sang the "one" songs, one about Nina, Hede and the other subjugating a Sahara flower. At both per users of his two hoofing calms across the floor.

Billy Glavin hopping held down the "one" spot satisfactorily. The Irish Dancer, her poster only, however, didn't get on well, spring to Frank Hede's visit to the house being still fresh in the regulars' memory. Otherwise the response was more than cordial. The cleverly written closing "come" Mattie Houghton's ending him all big. The Hede's, the mixed troupe

and from jaw team closed and are now being billed as "The Spider's Web" after their special drop in "two" of that design. They held them in, to a fair extent.

## AMERICAN ROOF.

The Tuesday night rain, in no wise handicapped business that evening, the usual full house attendance being very evident. Following the Mack Bennett comedy the Tamaki Duo opened with a Jiu-Jitsu and broad sword fencing exhibition in which the female always bested her opponent. Dale and Masters (New Act) fitted in neatly in the duce spot, following whom Eckhoff and Gordon, a mixed musical team, found favor with their stuff and the little humor, the woman also saying a vocal number in fair fashion, although the solo musical efforts of the man scored the most. Hughie Clark had things his own way with some new stories and songs which proved a vast improvement on his former routine. The concluding dance number was a novelty considering his weight and build. It was neatly delivered, nevertheless.

Hugo Jansen's "Beauty Parlor," was the "Fowler Puff Follies," closed the first half and was the most ambitious offering of the program. The act carries a company of eight, four in the chorus, and very capable, too, as evidenced in their specialities, and two male and two female principals, the "professor" doing very little, but the juvenile shouldering the burden of the male members' labors. The Frenchy leading lady, too, had no mean part in the act's doings, and pulled strong with the customers for three reasons, a voice and a pair of shapely extremities. The chorus is good looking, well trained and are more than a quartet of the usual run of tab characters because of their special abilities.

Morrison and Harte, a youthful, clean-cut couple, reopened after intermission with a neat song revue and should shape up in time for the better houses on the strength of their personalities and voices alone, even though they offered nothing more than a collection of pop published numbers. The addition of a little special material to add the necessary distinction to the act would carry them into the two-a-day swimmingly. The ante-bellum number closing, although as old as the period it represents, struck the audience's fancy Tuesday strong and they recalled the couple for some half dozen bows.

Florence Henry and Co. have a sketch which, while far fetched in theme and equally somewhat oddly constructed, will come through strong in the three-a-day by virtue of its happiness theme alone. There are quite a number of "star" long speeches, but they do not bore and in fact raise a spontaneous volley of applause because of the Pollyannaish germ involved. It preaches a lesson in happiness and is bound to strike a cordial vein with any audience. The business with the "kid" who, parentless is adopted by the welfare of the sketch, although millionaires do not adopt street urchins just like that in real life. Nor do they propose marriage sudden-like, as depicted here—which is one of the things that could stand disturbing, by the way—but all this is excusable for reasons aforementioned. The house was very responsive Tuesday evening.

Shen and Carroll were next to closing with their piano act, and mopped up. This is the same Shen who did a turn with Scott Bowman in the uniform days. His partner is capable in what she does, but Shen knows matters too much with his continuous at looking Miss Carroll at times of standing dumbly on one side, entirely out of the picture, while Shen was cracks about the usual family troubles, politics, home-raider-for-travel chatter, et al. There is too much talk also on the war. Nevertheless, they pulled strong and given the proper material should develop into big time standards, for Shen is a happy-go-lucky fall thimble audience winning stage, and it is a pity he should waste his efforts in pop house comedies. The bar of the evening was their reward.

Michael and Vandy closed with an interesting dance routine that did not suffer through lack of attention.

## JEFFERSON.

First half at the Jefferson with Tuesday night's show found an excellent running bill, with (to be an indication of the usual standard in booking in the show another first or second showing on Monday and Tuesday night acts and a popular one week. Yet attendance was a little better than is per usual.

The outstanding hit was the new item of Harshman and Co., who pulled an instantaneous, momentary hit, holding the stage far over the ordinary time. They worked with a manner that was free, nei-

chaunt and easy, and elicited a response from their audience such as has seldom been accorded a team in this house. Mostly and Hamilton closed the vaudeville end with some exceptional barrel shipping stunts on the part of the male member of this team. The act is a little weak in comedy, but sports itself over with applause by the gymnastic feats.

Millie Vortex and Co., scheduled to open, did not show, according to the management, and were replaced by Silver and Brown as an opening turn. The team is a well balanced one in that the woman does practically the same stunts with the rings suspended from a horizontal bar as her partner. They finished to some mild and merited applause. Mattie Quinn held the second position with songs, but did better with her soft shoe and buck and wing.

Stella Morrissey and the Harmony Boys were preceded by the ice cream hawkers, who seem to time every act in concluding and just the minute before another turn opens manages to make a sale. He calms down in his efforts to sell any of his sweets, however, with the turn actually on.

Miss Morrissey was well liked in her songs, which she sang in good voice, and enunciated her lines as they could be understood. Her gowns did not escape the admiring glances of the women folk, even if the men were inclined to talk of their exaggerated effect above a whisper. Her violinist has a good and sustained plot of playing rag and the pianist is competent over the ivories. The act pleased.

McNally and Ashton followed in some good repartee, McNally especially registering the comedy with a wallop. His partner might overcome a little stiffness in stage presence, but this passes off with the attention being riveted on her partner with the first entrance.

Jack Lipton scored in imitations of string, brass and wind instruments, although his 'cello yodeling stunt in conclusion might be debated for its qualifying value. He finished to exceptional applause. Mildred Harris and an accompanist, using a full stage for alternate dancing and piano numbers, were offset from registering a bigger hit by the ragged accompaniment of the orchestra. The tempo was all shot to pieces and in one of her dances an unnecessary slip which detracted from effect could have been eliminated. Miss Harris dances with grace, vivacity and is a hard worker every minute she is on stage. Her partner is very well qualified over the material he handles on the keyboard. The Spanish number is the best thing she does.

Bryant Washburn in "Mrs. Temple's Telegram" is the feature of the first half, while the news pictorial showing Eugene V. Debs leaving the delegates who presented him with the nomination for the Presidency caused a storm of applause in showing "This bit of pictorial news is a beat in the newspaper sense by the International."

## HIPPODROME, CHICAGO.

Chicago, June 9.

A good show this week, with a couple of Pantheons acts on the bill last week there were two Pantheons acts here for the first time that any Pan act ever appeared in the Loop.

R. Alexander opens the show, painting a couple of oil pictures while he keeps up a running fire of talk that is pleasing. The act went over well. Argo and Virginia pleased in No. 2. Argo remains seated at his harp, while Virginia, fresh as a flower, sings some special song numbers in a demure little voice and with a demure little personality that makes friends easily. Gigot's Lilliputians, Milgeta, do a good head and hand balancing act that awakened a goodly share of applause. Mayo and Vernon worked hard, but failed to elicit much enthusiasm.

J. K. Emmett and Mary E. Hahn and Co. offered an allegorical and, introducing Romance, Success and Grock. The act is well staged, but the characters aren't right to move this sort of act a success. Had a battle on their hands all the way and closed without ringing the bell.

Creighton and Walsh were the hit of the frame. Their characteristic impressions were a riot and they had the audience wrapped in laughing convulsions until they bowed out, which was before they had worn themselves out on the crowd. La Fontaine did some character bits featuring quick changes and closed with some Chinese situation tricks that didn't kick up any dust. Mink and Mitchell did not appear in this show.

## SUICIDE ATTEMPT.

San Francisco, June 8.

Sadie Williams, a well known dancer, attempted suicide last night. She was taken to the City Hospital, where the attending physician said she would recover.

Miss Williams stated she was despondent over ill health.











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**NEW YORK**

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to the hall, while each candidate as  
"Cyrus Sapp" (James Miller) with  
a number of doubles, hit the tele-  
gram. The fault of the bit was that  
the men could be seen jumping  
down from the side of the rostrum.  
A jazz band was present and with  
all the presidential material thrown  
down, jazz had it. The scene  
stripped to silver red, white and  
blue, Miss Pennington wafted into  
the going. Yerkes jazz quartet  
struck for the blue chords, the  
chorus came to life, and everybody  
passed it to the curtain.

The first comedy bit was "Three  
Miles Up," that being an airship  
case, with beads sold only after the  
airship was above the three-mile  
limit. Lou Holtz and Lester Allen  
shaped up them as principal comers,  
with Rachel, Jack Howe and James  
Miller aiding, they running in that

form for the rest of the show. The  
laugh of the hit was at the finish.  
Holtz, as a waiter, started talking  
"nancy." Asked why, he explained  
the higher they went the lighter  
the air became and it made him  
light-headed. He told the guests  
they'd get that way too, and soon  
they all started talking funny, ask-  
ing for sarsaparilla instead of real  
liquor.

Holtz and Allen contested for  
comedy scoring, with both having  
partisans. They teamed in "a Rus-  
sian Drama," with Holtz explaining  
it all from a box.

The scene is in "two" and was a  
dram affair in contrast to the rest of  
the show. It was supposed to be the  
interior of a tenement. The plot has  
a tempter trying to win the wife of  
another, promising her that if she  
sides with him to the Bronx she can

live on steak and cake, but if she  
stays with Jake she'll have to con-  
tinue on bread and potatoes. It is  
all carried out in a jargon of Yid-  
dish and German, but understand-  
able for the most part. The hus-  
band raps on the door, the intruder  
tries to hide under the bed, finds  
another man there—Holtz. Holtz  
became so excited he forgot to  
translate and mixed his jargon with  
that of the others, making a laugh-  
able conclusion. Frances Arnes as  
"Tina" had her best chance in the  
dramatic bit and stood out strongly in it.

Allen drew a big hand with a  
comedy dance as one of the night  
Mexicans early in the show. He  
discussed various ways of finding  
bees in odd receptacles in a num-  
ber of scenes. In the cliff apart-  
ment bit most of the business looks  
like Allen's contribution. The col-  
lapsible star is worked overtime  
and an off-stage poker game with  
Allen losing the whole works was  
some of the familiar "hokey" amid  
new surroundings. Holtz had sev-  
eral monologic bits and several  
song numbers. He announced his  
first as having been written by  
Nicky Arnstein and called "A Good  
Man Is Hard to Find," but the num-  
ber was "Why Did Queen Isabella  
Hook Her Jewels for the Follies?"  
With a Spanish parody number he  
did well with, in spite of the lines  
holding several familiar jokes.

Prohibition came in for two slams  
and so did William Jennings Bryan  
Rockwell and Fox's first appearance  
was as dummies in a clothes shop  
window, posed like a Hart, Shaffer  
& Marx ad. Holding position, they  
delivered a dialog ending with the  
comment that they were proud to  
be dummies since some of our lead-  
ing statesmen are also dummies.  
That was the cue for the entrance  
of Rachel as Bryan, who knocked  
bees. He thought it was a shame  
to go up three miles to "pollute the  
sun with 'Bunnybrook,' the stars  
with '3-star Hennessy,' etc.  
Rockwell worked like a Trojan with  
his tin whistle, but it was 11 o'clock  
and far too late for the comedians.

Among the novelties there were  
two which call for some of the girls  
to have painted legs. First came  
"Everybody Swat the Profiteer."  
Six girls mounted on high stools  
sing the number while six "artists"  
paint stockings on the bare legs of  
the songsters. "The Painted Girls"  
came shortly afterwards, there being  
a quartet of show girls painted full  
length with glistening water  
colors of various hues. The effect  
was for the number, "On My Mind  
The Whole Night Long," the girls  
showing that their legs and waist-  
lines were painted by rubbing their  
fingers in the stuff.

La Sylphide was on twice without  
registering like last season. The  
reason was that her numbers were  
not suited to her. The second was a  
spider ballet with La Sylphide hav-  
ing little adornment. She looked  
plump and with at question missed  
the skirts which she can bounce  
about so well. Ethel Belmont  
lighted, scored leading a cigarette  
dance.

There is a chorus line in the  
White show that can say lyrics as  
plainly as the best of the English  
band of choristers. They featured  
the opening number, which went  
over for a bang and in the clear  
lyrical display the hand of William  
Collier was plain. Collier staged  
the best, what there is of it. The  
same girl came through again in  
the White dance imitation, finish.

This year's "Scandals" has not  
the dancing of last season's. More  
attention has been paid to the bits,  
with a comedy purpose in view. The  
show could well stand another live-  
ly song number or two. Worthy of  
mention is the conducting of the  
orchestra by Al Newman, a 19-year-  
old youngster said to be the young-  
est leader in the country. This had  
accompanied Grace Ladue on the  
piano a few seasons back. He led  
without a slip-up.

The costumes by Schneider & An-  
derson showed class throughout.

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The Vail company built the sets,  
which were designed by H. Robert  
Law, who copied the hangings. I.  
Miller supplied the shoes.

The book was by Andy Rice and  
George White. It is Rice's first  
Broadway show. George Gershwin  
wrote the music and the lyrics came  
from Arthur Jackson, who provided  
some bright stuff for the chorus.

With White's first effort a clean-  
up and the second starting off much  
stronger, he should repeat.

half an eye could "dope" the play  
from the prolog alone. There are  
three acts in addition to the prolog,  
and there is a different set for each,  
all of them showing that there has  
been a long, hard season.

Of course the principal interest  
that attaches itself to the produc-  
tion is as to whether or not the stars  
make good on the speaking stage.  
Hushman's previous stage experi-  
ence within recollection was as a  
member of the ensemble of "The  
Queen of the Moulin Rouge" at the  
Circus theatre. In this he was un-  
derstudy for a couple of the prin-  
ciples and also was one of the boys  
that carried on the seats in the  
final of the first act in the bathroom  
scene. In "The Master Thief" he  
has the principal role, that of the  
hero that has turned thief to avenge  
the wrongs done his father by a  
former business partner. He doesn't  
do at all badly with the role, and at  
times gives flashes that show that  
he has possibilities as a leading  
man.

Miss Payne looks and acts like a  
fair ingenue, but that is about all.  
She has a peculiar delivery of lines  
in a rather monotonous voice, and  
one does not get any feeling from  
her enactment of the role which has  
all of the sympathy.

As for the balance of the cast,  
there is no one that overshadows  
the stars.

The pace in reality is one of the  
real old rip-snorting type of modern  
that shows in the days that Charles  
E. Hanes was one of the biggest  
producers of touring shows in the  
country.

For those that think that "The  
Blue Flame" with Theda Bara was  
a laugh on Broadway, a trip to wit-  
ness "The Master Thief" will bring  
hysterics.

## GRAND GUIGNOL

Paris, May 29.

A new program at this chamber  
of horrors is always watched with  
interest. Let us state frankly the  
entertainment just mounted by M.  
Chevre is on the backward slope.  
The ghimpy side is psychologically  
uninteresting while the comic el-  
ement is too broad. Weak tea will  
not compensate for strong butter.  
Visitors this summer, if the bill is  
retained, will be disappointed.

A de laide, naturally with a col-  
laborator in the person of Pierre  
Chaine, offers a two-act sensation  
entitled "Les Pervertis." These per-  
verters are frequenters of an im-  
moral establishment, where all sorts  
of revelry are practiced. The pro-  
stitute Louise (Mlle. Juliette De-  
preux) denounced to the Germans

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ANYDAY  
ANYWHERE"**

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WILLIAM RICHMOND

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COMPOSER  
TELL ME

**"MELODY HITS"**

GRANADA

SOMEBODY

MY CUBAN  
DREAM



# VAUDEVILLE ARTISTS MUST BE THEIR OWN CENSORS

June 3, 1920.

## TO VAUDEVILLE ARTISTS:

There have been many letters received in the same vein as those printed below. The managers have endeavored to explain to the artists that sooner or later it won't rest with the managers to eliminate undesirable remarks and songs—it will be entirely out of their hands. The artists believe that the managers are arbitrary and dictatorial as to cutting out material. These letters are printed that you may be advised as to what to expect in the very near future if you have anything in your act of an undesirable nature. Let us hope that the artists will see to it that the managers and the officials will have no opportunity in the future to criticize or condemn.

E. F. ALBEE.

## From the Moral Welfare and Censor Society

Washington, D. C., May 1st, 1920

Mr. E. F. Albee,  
Palace Theatre Bldg.,  
New York City.

Dear Sir:

I have been requested to write all managers of vaudeville circuits in behalf of the Moral Welfare and Censor Society. We understand you have control of a large circuit. We are not interested in anything only vaudeville and legitimate, and since prohibition is here, we find more women and children attending the theatres than ever before. And to satisfy them we must have clean shows. Our committee attends theatres in different cities and all circuits must be on an equal as far as morality is concerned.

Hoping we will have your co-operation and approval

Very truly,

MRS. ANNA WARNER.

549 North Dearborn St., Chicago, Ill.

## An Incident in Lynn

Boston, Mass., May 19, 1920

Mr. E. F. Albee,  
c/o B. F. Keith Vaudeville Exchange,  
Palace Theatre Bldg.,  
New York City.

Dear Mr. Albee:

Here is the story of the incident which I talked with you yesterday over the wire:

\_\_\_\_\_ opened Monday, May 17th, at the \_\_\_\_\_ Theatre, Lynn, Mass., an engagement of three days. Monday evening the theatre was covered by Mr. Perry, representing Mrs. Engler, chairman of the Committee of Twenty-four, which is appointed by the Mayor to censor the different performances given in Lynn.

Mr. Perry reported to Mrs. Engler that in his opinion the act was objectionable and should not be permitted to perform. He so notified Mrs. Engler, who in turn notified Mayor Creamer. Mayor Creamer sent Inspector Rice to the manager with instructions not to allow the act to appear again on the stage or he would close the theatre. The manager and artists were denied an interview by Mayor Creamer, but he did talk to the manager over the wire. No satisfaction of any kind was received from the Mayor, and the manager then took the matter up with Mrs. Engler, who, after much persuasion on the part of the artists, agreed to view the act herself, and it was arranged for the act to give a private showing to Mrs. Engler, Inspector McLaughlin and some other official. After viewing the act at 5 o'clock Mrs. Engler put her O. K. on the act, but Inspector McLaughlin objected to one song. This song was eliminated from the material used in the act, and they were permitted to finish out their engagement.

Very truly yours,

C. WELSHY FRASER.

## A Letter to the Mayor

New York, N. Y., May 22, 1920.

Hon. W. H. Creamer,  
Mayor, Lynn, Mass.

Dear Mr. Mayor:

A matter has been called to my attention in reference to Mrs. Engler's criticism of \_\_\_\_\_, who played at the \_\_\_\_\_ Theatre in Lynn.

I believe you credit the Keith Circuit with a desire to give clean shows. I have many alterations with our artists in reference to their material, and the objectionable part is cut out of their facts. I understand that you gave orders that \_\_\_\_\_, who were playing at the \_\_\_\_\_ Theatre in Lynn were not to appear again, or the house would be closed. While I have no disposition to criticize, being interested in 12,000 vaudeville artists whom I take special interest in seeing that they are properly treated throughout the United States, I feel that, in a case like this, I am not going beyond the bounds of propriety in saying to you that before an artist is condemned as this one was (and finally reinstated) the manager should have been consulted and the act allowed to modify or cut out the objectionable features.

You know, everyone doesn't agree on what is objectionable. The Supreme Court of Massachusetts gave an adverse verdict to material that was cut out of an act that was under contract to Mr. Keith, wherein we stated to the performer that he must either cut out the objectionable part of his act or quit. He insisted upon continuing with the material, and the artist sued us for a week's salary, and it was decided in his favor; in the judgment of the Court, the material was not offensive.

I think the stand you have taken will do much to better the character of shows, but an order like yours, barring an act from the stage, might blacken his name forever with the managers, whereas, if he were given an opportunity to cut out the objectionable lines, his act would continue to please everybody, as it has in a number of cases in the theatres in the United States almost every week.

I trust you will accept this letter in the spirit in which it is written; i. e., to give the artists a fair show and a hearing to the manager, that he might have an opportunity of acting on these matters.

Very sincerely yours,

(Signed) E. F. ALBEE.

## Mayor's Office, City of Lynn, Massachusetts

City Hall, Lynn, Mass., May 24th, 1920

Mr. E. F. Albee, President,  
B. F. Keith Circuit of Theatres,  
1564 Broadway, New York City.

Dear Sir:

I am in receipt of your letter of May 22nd. In reply let me say that the chief trouble is with vaudeville. It is our experience that those who take part in such acts have to be watched very closely or they will interpolate vulgarities, and after they are asked to cut different remarks they put it in again. It was stopped because of such interpolation, and was only permitted to go on afterward on this objectionable feature being eliminated.

I would say here in Lynn we have tried to handle this thing through a local censorship committee and think we have done so pretty successfully. In fact, we have had no trouble except with the \_\_\_\_\_ Theatre, where we are continually having trouble. I cannot help thinking that if the theatres in other cities in this State had been censored the way we have censored ours that there would be no agitation in Massachusetts for a State censorship.

Yours very truly,

WALTER H. CREAMER,

Mayor

during the war two other women who had allied soldiers in Brussels. They are shot. She comes to hide in Paris and is discovered in a brothel by two Belgians. They strangle her and place her while still alive in a coffin to be buried last.

The punishment may be just for such a crime, but not suitable for a stage play. Those authors who probe themselves on their terrifying propensities are running out of stock. The portrait of the "Pervotic" is vivid and the scene is masterly. "Le moment d'un jour," second tragedy on the bill, is adapted by Paulus of the Palais Royal from a yarn by Jack London. A man and woman had eloped to Alaska and taken refuge in a hut, where they are overtaken by the husband. The lover tries to shoot the husband, but the wife is killed. The first continues his voyage, leaving the husband prostrate with grief over the body of the woman. This is also well played, but somewhat obscure.

For the funny tone we have two acts by Pierre Vohar and Pierre Montiel. Of course, in this, "Une Route Affaire," there is the usual bedroom scene. A lady's maid during her mistress's absence returns for the night in the bed room. The gentleman arrives and in the darkness to uncreate of the change

Never has he experienced such joy. In the morning, when the real identity is revealed, he abandons the lady for the maid. Poor effusion, hardly worthy of the former dramatic critic of the "New York Herald" Paris edition. Notwithstanding it secures a few laughs and many blunders.

Pierre Vohar is capable of better stuff and though we have now become accustomed to this risky style, we would like to find more sentiment in the theatrical baggage. Charles Haffem and Paul d'Kotze (responsible for the recent show at the Cirque d'Hiver) also present a tipsey fellow who conjures for a night with a stray friend for "Une Heure d'Amour." Although he has been chased the woman persecutes him he was otherwise and, to her utter astonishment, he offers a generous present. This trifling, equally near the knuckle, serves to relieve the strain of sitting through the two dramas.

### LES MILLE ET UNE NUITS.

Paris, June 4

Jacques Wilfred, the new manager of the Theatre des Champs Elysees, has presented a pretty remarkable show, giving a new rendering of the debut of "Sheherazade" of the "Asian Nights" fame written by Maurice Varna. The show summons

Gentle. There is no story like "Sinbad," "Aladdin" or "Ali-Baba" followed in the production.

It traces an imaginary life of the famous tale-teller, due to the sublime imagination of the Oriental author, which led to her marriage to the Sultan. In the present version the ruler returns to his capital after a long war and learns by a warning of his brother, confirmed by the gossip of the court fools (well played by Duvalles and the English

clown Pottel) that the ladies of his harem have been amusing themselves in his absence with the Nubian slaves. He interrupts the fun, as in the ballet "Sheherazade," and there is a general slaughter of the unfaithful wives.

The Sultan is so disgusted with womankind that he swears he will henceforth take no favorites into the harem, but will marry a virgin every night, the bride to be executed the following day. Shehera-

nade, daughter of the grand vizier, offers herself for the first night, her object being to save the lives of the young girls who must be brought for the Sultan's choice. She then commences the series of famous yarns which lasted a thousand nights. When she has exhausted her supply she declares she is ready to die the next day, for she is still a virgin, but the next night must necessarily be the consummation of her marriage as she will no longer

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Adelaide and Hughes' musical  
revue, "Jingles of 1929," which has  
had a run at the Hotel Winton.  
Close this week Maurice Holland,  
Carolyn James, Florence Martin,  
Jesse Deigo, with the Novello Broth-  
ers, are the principals.

### COSEY ISLAND.

The Brighton Beach music hall  
did not open June 8, owing to the

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have among this big collection—  
and at 1-5 less than wholesale  
price. No matter what you want  
in summer furs we have it—and  
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where they are always more than  
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NEW YORK CITY

rain. The house was so badly in  
need of roofing repairs that when it  
came time for the show to start,  
it was impossible through the  
deluge of water on the stage, it  
opened Sunday with eight acts and  
a picture. Ed Nite is the new  
treasurer at the Brighton theatre.  
He was formerly of Fox's Comedy,  
Brooklyn.

Funny thing down here how the  
weather will effect the houses dif-  
ferently. When it is a rainy night  
and the parks and the concession-  
aires close up their establishments  
Henderson's always gets the draw,  
while the Brighton depends solely  
upon the good weather to get its  
draw.

If the plans of George C. Til-  
you's go through, he will build a  
pier and a convention hall that will  
rival the one at Atlantic City. He  
intends to start work this winter.  
The Pavilion of Steeplechase Park,  
which is larger than Madison  
Square Garden and houses all the  
rides in the park is expected to be-  
come a large fighting arena this  
fall.

The show about the best patron-  
ized down here is the Dreamland  
Circus Side Show. There is not a  
freak show in the country with  
anything on this organization, cir-  
cuses included. Twenty freaks in  
all. Admission ten cents.

The College Inn has the follow-  
ing in its show: Taylor and Jack-  
son, Juna Gerity, Sharkey, Nemo,  
Adelle and Zena and the New Or-  
leans Jazz Band. The place is  
under the management of John  
Neuman.

### DES MOINES.

By Doc Clark.

First week of summer stock at  
Orpheum, good attendance despite  
early hot weather. "The Mid-  
dle-aged Lady" well done. Catherine  
Tower and George Leffingwell  
playing leads. This week, "Kind-  
ling."

Adams Theatre Co. took charge  
of the Empress Sunday and will  
run pictures with three vode  
shows a day in the future. House  
will be booked independent.

### DETROIT.

By Jacob Smith.

"The Passing Show of 1929" at  
the Shubert-Detroit to capacity.  
Could stay second week. Stopped  
here enroute to Chicago for a sum-  
mer run. Opera house will play  
pictures for two weeks and then  
reopen with the "Passing Show of  
1929" for an indefinite run—some-  
thing new for Detroit.

This week the Bonstelle Stock  
is presenting for the first time on  
any stage "Heaven's a Play for John  
Golden." The Bonstelle cast has  
been augmented by Louis Henn-  
son Austin. Strong wrote the  
story. It is to be produced for a  
New York run next season and this  
is merely a try-out to see where it  
needs retouching. Miss Bonstelle  
may produce a number of new pro-  
ductions during her Detroit en-  
gagement. Next week, "Daddy  
Longlegs."

Jacob Adler gave four perform-  
ances last week at the New In-  
terior to capacity houses.

Picture houses—"Below the Sur-  
face," Broadway-Strand; "Street  
Called Straight," Madison; "Judy  
of Hagen Harbor," Regent; "Great  
Accident," Adams; "Fortune Tel-  
ler," Washington; "Water, Water  
Everywhere," Colonial.

It is practically certain that Par-  
amount will be looking another big  
theatre first-run starting Sept. 1.  
Phil Gleichman, of the Broadway-  
Strand, has practically closed a  
deal for another house and it will  
be 100 per cent. Paramount, giv-  
ing them two houses for first-run  
here.

### LOS ANGELES.

A society event occurred, June 2,  
when 1,000 Los Angeles women  
marched to the residence of Alex-

**CAPITOL** 51st St.  
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Matinee Wednesday and Saturday 2:30.  
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IN  
**THE SIGN ON THE DOOR**

**ELTINGE THEATRE**, West 42d St.  
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**MARTINIQUE**  
A Romance of the French West Indies  
WITH  
JOSEPHINE VINTON and  
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CHARLES OLLINGHAM'S  
Latest Musical Comedy Star Boat

**THE NIGHT BOAT**  
By Anna Calvert, Jerome Kern's New Team

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—TWO—

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Though the task of properly look-  
ing after the large gathering, who  
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acres surrounding the Pantages  
home, was a stupendous propo-  
sition, the Hostess was equal to the

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Holmes Wheel engaged / J. C. Matthewsentering the Grand Theatre  
audience are great little  
house, according to  
and best folk.The Mozart at Elmsford (West)  
Friday. Just what the future plans  
of Manager George W. Jones  
are in a question. Jones assumed  
managership last fall and offered  
picture first. Then a shift in pol-  
icy was made and vaudeville wasintroduced. This had been more  
successful.County Judge J. J. Barrett late  
last week signed an order author-  
izing the Board of Trustees of the  
First Church of Christ, Scientist,  
to sell its property at No. 204 East  
Fayette street, and it will become  
the home of the Elmsford Little the-  
atre, the property holding branch of  
the Drama League of this city. The  
church will be demolished, but will  
continue to hold services there until  
the new edifice is erected next year.Baron & Bailey's show June 17  
Audience will have both Photo Circus  
June 17Can a food in the wind after 22  
years behind the footlights, forsake  
the groove paint four months a year  
and make good as a manager of a  
hotel and summer resort? Can a  
comedienne, his wife, swap the  
makeup box for a dishrag and leave  
the hotel kitchen? Yes, to both  
questions, and the answer is sup-  
plied by Dan Sherman and his wife  
Mabel De Forest. They now own  
Sherman Lake, a health resort  
eight miles north of Orono.

The Crescent made a box office

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AUSTRALIAN ENTERPRISESUthmaniyah, Mandana, Florentia, London, W. I. Head Office, Grand Opera House,  
Sydney. Ben Fuller will be located in New York June next.  
One W. V. M. A. in Chicago. See Rita Murphy, Archerman-Harris, San Francisco.**Harry Rickard's Tivoli Theatres Ltd.**

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VAUDEVILLE THEATRES**

ALCAZAR THEATRE BUILDING SAN FRANCISCO

clean up with "Hot," the vamp film  
last week. It sold the picture pro-"Some Wild Cats," which secured  
in a tour that when first shown  
at the Westing house, and which  
brought the reviving of the image  
of one New York theatre last week  
when presented in the metropolis  
was the offering for the first half  
at the Antique, Waterbury, this  
week. The Waterbury showings  
were barred to children and opera-  
shows for women and men are  
required by the city authorities.The Empire here had the film  
"Mother I Need You" on Sunday.  
This is the first Sunday picture  
showing at that house in some time.Co-incident with the transfer of  
the combination of Keith vaude-  
ville and feature from the Stone  
opera house, Binghamton, N. Y.,  
to the New Binghamton Monday  
to make way for the Summerville Play-  
ers at the former house a changein policy was introduced by Man-  
ager E. M. Addison. The shift will  
give the Binghamton a practically  
continuous performance of vaude-  
ville and pictures from 1 to 11 P.  
M. While the policy of three a  
day will be continued, the programs  
will be strengthened to such an  
extent as to make the performance  
continuous. The old plan called for  
four vaudeville acts. In the future  
the bills will have seven.There will be two changes of  
bill weekly.  
The Binghamton under the new  
policy will have 15 and 35 con-  
tinuous and 25, 35 and 50 con-  
tinuous shows. At Monday and  
Thursday matinees, the first 500  
women and children purchasing  
tickets will get them for 10 cents,  
which includes the war tax. This  
is a new stunt in these parts.Howard F. Bradner, manager of  
the Lyceum, has closed that play-  
house and gone to New England  
temporarily to represent the Hatha-way circuit of theatres of which  
the Lyceum is part. Mr. Bradner  
will return to Elmira early in the  
autumn.

VANCOUVER, B. C.

By H. P. Newberry.

EMPIRE—At 9:45 used for  
opening of new Empire stock com-  
pany. Members are Robert Law-  
rence, Ann Phillips, Edith Law-**TRUNKS**  
ALL MAKESIn the most famous in the Pacific  
and West Coast in history  
L. V. KOTLER  
NEW YORK  
100 BROADWAY  
(100, 100 and 100 St.)rence, Daisy Davis, Art T. Layne,  
Evelyn Hamby, Alice Round, Wal-  
ter Steinfeld, Richard Fraser, and  
Robert Ellis. Business very good.AVENUE—Dark. Coming at-  
tractions will be "Friendly En-  
emies," "Clarence," and "The Pa-  
sion Flower."ROYAL—Soldiers of Fortune—  
also Moreno serial. "Pride of Thom-  
son Mountains."COLUMBIA—Fifth week of Kelly  
musical comedy with two changes.**JAMES VAUDEVILLE  
AUTHOR****MADISON** 1003 Broadway  
New Yorkof bill each week. Playing to good  
house.OUPHIN M.—Alexander Gray and  
Co. headline bill of vaudeville.PANTAR—Paragon circuit  
vaudeville.

HEX—Paragon

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COLONIAL—Black &amp; White

CLARE—Paragon

MAPLE LEAF—Anne M. Brown  
Gables

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PRINCETON—Paragon

The Empire Players closed May  
20 and will go to Hartford for a tour.**Beautify Your Face**  
You must look good to make good  
Many of the "Profection" have re-  
turned and returned after years to  
having so carried their "natural" im-  
perfections and make beautiful.  
Consultation free. Free consultation.  
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341 Fifth Ave., N. Y. C.  
Opp. WaldorfThey will also play in Calgary three  
days each week, probably at the  
Grand Theatre, which plays Or-  
pheum vaudeville half of each week.  
When the Orpheum vaudeville  
shows for the summer the company  
will probably have the theatre for  
the full week. The Grand formerly  
played road attractions for the last  
half of the week with the vaudeville  
playing the first half. Ellythe El-  
lett and Ray Collins will play the  
leads, and the remaining players  
will include Ella Delmar, Hyman Al-  
derson, Margaret Marshall, Mildred  
Page, John Ellinger, George How-**KANN and BOUWMAN  
SCENIC STUDIO**Office: 400 W. 4th St., N. Y. / Apogee Theatre  
6th St., N. Y. / 66th Theatre  
6th St., N. Y.and J. Barry Norton and James  
Smith. This company will return to  
Vancouver to reopen at the Elmsford  
September 1. The company has been  
here three years without a break  
since October 15, 1914, when they  
were closed on account of the  
epidemic.The Allen Vancouver's newest  
picture theatre, will open this  
month.Nancy O'Neil, who will play at  
the Avenue shortly, is a big favorite  
here, having been starred by the Del  
Lyceum stock at the Empire six  
years ago.**PERFORMERS WANTED  
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## NEWS OF FILM WORLD

George Krue is out of the Famous Players sales force.

The Virginia, a \$250,000 picture theatre at Vallejo, opened last week.

Conway Tearle is playing opposite Zena Keefe in "Marooned Hearts."

Rupert Julian will henceforth release his special productions through Arthur S. Kane.

Lieut. Ormer Locklear has begun work on his special Fox feature, "The Skywayman."

Fay Murray, ingenue in "Civilian Clothes," has signed a 5-year contract to star in Alert pictures.

Joseph Franklin Poland and Bradley King have signed to write exclusively for Thomas H. Ince.

Dell Henderson will direct George Walsh's next Fox production, "The Plunger," by Thomas P. Fallon.

King Vidor will produce a screen version of Clare Kummer's "A Successful Calamity" for the First National.

Vivian Rich's starring contract with Fox has expired. Miss Rich will continue for Fox in leading roles.

"Hidden Dangers," a Vito serial featuring Joe Ryan and Jean Paige is scheduled for release the middle of July.

Charles Maigne will direct Thomas Morgan in "The Frontier of the Stars," the Albert Payson Terhune novel.

"The Branded Fruit," a Rebel serial, co-starring Ben Wilson and Neva Gerber will be released next month.

Julius Schwartz, formerly of the Fox Films' sales force, has gone over to First National in a similar capacity.

The Bayville, Northport, Me., has been sold by E. B. Conner to J. D. Fawcett of Waterville, Me. It is in a summer resort.

Otto Skinner will start work on "Kismet" shortly, under the direction of L. J. Gardner. Robertson-Cole will release.

Alfred Lake will be starred in Metro's adaptation of Nalbro Hartley's Saturday Evening Post serial "The Gorgeous Girl."

Whitely Marsh has begun work on "Merely Mary Ann," by Israel Zangwill. Edward J. Le Blane is directing this Fox picture.

Anna Little will be William S. Hart's leading woman in his forthcoming Paramount production "The Grudge of Courage."

Clifford Gray is going to London July 1, for the Famous Players, under contract. He has signed a contract with the producing concern.

Mildred Harris Chaplin has settled her domestic difficulties with Charlie and is working on a new production, "Polly of the Stern Country."

Perry Evans, cameraman for Mack Bennett, and David Abel, a technical cameraman, have been elected members of the American Society of Cinematographers.

Ted Browning will direct Patricia Ivan in her next Universal production, "Outside the Law," which is also the original work of the director. Lucania Hubbard wrote the continuity.

Hale Ferguson left last week for the coast to sail from San Francisco June 1 for Japan, where she will take some scenes for a big Paramount production. She will not return until the fall.

Gene Rouse, former dramatic director for "The Rocky Mountain Show" and publicity director for Robertson-Cole in Denver, has accepted a position as publicity manager for the four William Fox films in Denver.

C. C. Hite, of the Hite Attractions in Cincinnati, who has been handling the Pioneer product in Southern Ohio, sold his interest in the organization, bearing his name, to Patricia and Weiss, who will continue the exchange founded by him.

The Society for Prevention of Cruelty to Show Rappers should do something about the frequency with which babies of lions are introduced and consumed in pictures these days. It is tough on audiences who haven't seen any since Jan. 1.

Max Roth, Sol Lesser's personal representative, arrived in New York from Los Angeles Monday. Lesser is attending the Cleveland convention and will arrive in New York this week end when plans

will be completed for the distribution of the Kellerman feature "What Women Love."

Ray Knafl, a charter member of the American Society of Cinematographers, has been appointed camera man in chief and laboratory superintendent at Metro studios, and L. Lyman Browning, another A. S. of C. member, has been appointed to a similar position at the Al Kaufman studios.

Goldwyn has purchased Maximilian Foster's story, "The Trap."

## COAST PICTURE NEWS

Los Angeles, June 1. Jean Hayes is writing the Buster Keaton comedies for Metro.

Fritzie Brunette is taking a month's rest in the mountains.

Julius Fitzgerald has been selected to direct "Blackmail," Viola Dana's next Metro starring picture.

Alfred Lake's new picture will be "The Gorgeous Girl," a published story, written by Nalbro Hartley.

"The Waffle Iron," a comedy drama by Arthur Stringer, will be May Allison's next starring picture.

Sally E. Penn, wife of the manager of the Rosslyn Hotel, has given up hotel life and entered the pictures.

Samuel Y. Mason is preparing the scenario for the first Irvin S. Cobb story to be filmed by Metro, "The Five Dollar Baby."

Jack Robson, formerly with Goldwyn's art titling department, has joined D. Anthony Taubsky's staff of artists at Metro.

Martin Murphy is directing a western picture, "Frankie of Fate," in which Magda Lane and James H. Warner are being featured.

Edward J. Atkinson is producing a comedy picture, "Victor Hotel," with Victor Hotel featured. Victor Hotel will be remembered as "Blissful Sam."

Nyles McCarthy is now with the Dual Film Co. at the Branigan studios, playing heavily in "Tiger's Skin," under the direction of Roy Clements.

"Are All Men Alike" is the new title for "The Waffle Iron," the story being an adaptation of Arthur Stringer's novelette, first published as a magazine serial.

R. W. MacFarland, western manager for Mayflower, has announced all productions with the exception of those contracted for will be released through First National.

Mark Wright is producing for Universal a condensed melodrama called "Bud Kirkland's Buddy," featuring Leo Maloney and Mae Busch.

"Blackmail" will be Viola Allen's next starring vehicle, written by Lucia Chamberlain and recently published. Albert Sholly Levine is doing the script.

Frank Egan is starring "Rick A-Bed," with an all-star film cast. Wallace Reid, King Baggot and Charles Evans are some of the most recent cast.

"The God of His Country" is the next Jack London story to be picture by Metro. Mitchell Lewis will be featured under the direction of Edward Bloman.

Lois Zellner has departed for New York to join her husband, Arthur Zellner. Mr. and Mrs. Zellner have been members of the Metro scenario department for the past six months.

On his return from New York Douglas Fairbanks will start work on a new story, "The Curse of Capistrano," which is now being put in shape by Eugene Mullin. Jack Dillon will direct.

Ray Del Bath completed a two-reel comedy at the Fox studios with Dave Morris and Glen Comstock featured. The company is about to begin for San Francisco to shoot scenes for a Submarine comedy.

"There's a Young Man a-Chasing" is a comedy featuring Howard Austin and Lucania Hubbard and a scene of boxing matches is being produced at Universal City under the direction of Herman Hayes.

Philip Harn has finished the continuity of "The Big Trip," which will star Edith Roberts' next Universal starring vehicle. Philip Harn will direct the production and is now assembling the cast.

Fred Ardath, who was in four two-reel comedies for Jacob's Enter-

prise, is now with Pantheon's "Broadway Polies." Another member of the Polies company known in vaudeville is Mattie Hyde, formerly of Steinle and Hyde.

Jack Taylor is running a "Third Round Dinner" every other Friday evening at the Hotel Virginia at Long Beach. The dance is informal and admission is \$1.00. Bud E. Garner is manager. The outfit call themselves Taylor and Perry's Paramount Players.

Leeta Lorraine, in films, was married in Pasadena to a wealthy business man of Kansas City, Mo., by the name of Robert McLaine. Mr. and Mrs. McLaine will make their home here, and the film star will not retire from the stage.

Tom Moore commenced work this week under the direction of Harry Beaumont on "Step, Third," with one of the strongest casts ever assembled for a Goldwyn picture. It includes Hazel Daly, Irene Rich, Raymond Hatton, Kate Lester, Molly Malone, Otto Hoffman, M. R. Flynn, John Lane and C. B. Griffin.

May Allison, who has just completed her new Metro production "Held in Trust," is spending a brief vacation at Coronado Beach, with her mother and sister, Mrs. Maud Latham. The mother of the screen star, who has been in delicate health for some time, will remain there indefinitely.

Harry Gridden, long a featured comedian with Mack Bennett, and other brands of well known comedies, has joined force with the Christies and is at work before the camera on a new special Christie Comedy which is under the direction of Al Christie.

Charles E. Bray, of the Western representative of the Orpheum Circuit, would rather live in Los Angeles than anywhere else. He says he likes his new job and is arranging matters that he will spend a good deal of his time here in preference to "Trice and an apartment."

Arris Hathaway, of Hathaway and McShane, has retired from vaudeville and they are living at the Hollywood Hotel. Joe McShane is in the wholesale fruit and vegetable business here. Mrs. McShane is driving around in a new Marmon four-passenger coupe while Joe is running a Ford.

Harry Hammond Beall has been elected president of the Studio Publicists' Association, succeeding Capt. Walter Huntington, resigned. Other officers are: Al Hisey, treasurer, Emily Squiers, secretary, and Ted Taylor, editor of "The Mouth Organ," the official organ of the publicists.

Sylvia Breamer, who plays the lead in "Athalia," was introduced to a New York film magazine. "How long have you been from Australia?" asked the magazine. "Not many months," replied the dainty little star from the antipodes. "I must compliment you," commented the film head, "you speak very good English."

Betty Compson, who made quite a hit as Hiss in the "Miracle Man," is now at the head of her own producing company. "The Test" is the working title of the first of a series of super features on which she has commenced production at the Bryn Mawr Studios. Arthur Harnois is directing with the following supporting cast: Betty Compson, Emily Harnois, Ralph Lewis, Walter Miller, Gene Norton, Claire McDowell, Bruce Murray, Betty Schade, Betty Lewis, Kate Tensler, Arnold Gregg.

The latest Hollywood in Hollywood, and has more picture stars under its roof than probably any other in America. Not alone in its construction of the picture stage but also of the legitimate stage. It is a hotel of refinement, containing every comfort and city conveniences midway between the business district and the sea. The Thursday night dances have become famous in Los Angeles, and it is not unusual to see over a million dollars in stars contracted for dancing

on the floor of the hotel, all hobnobbing together.

E. O. Van Felt, press representative for the Hugh Hickey production, has returned from New York after a month of exploitation. "When Town Came" This seven-reel was produced here and shown at the Greenpoint, New York, to show the possibilities of its pulling power. From what Van Felt said, it broke records at the Greenpoint and will probably be shown at the convention of the Associated Exhibitors in Cleveland week June 7.

Vera Steadman, who has romped through many Christie comedies, has been cast by Scott Sidney for the role of a French maid in "113," the Arsene Lupin Story, which the Christies are producing for release through Robertson-Cole. Wedgewood Nowell has been cast for Lupin. Others engaged are William V. Mong, Milton Ross, Maurice Le Brun (whose name bears a close resemblance to that of the author), Frederick Vroom and J. P. Lockney.

"Didn't know it was loaded" nearly caused a fatality at the Christie studios when Wedgewood Nowell, in "113," a French melodrama being produced under the direction of Scott Sidney, narrowly escaped with his life as a result of a 32 bullet whizzing within six inches of his head. The scene called for the shooting of Ralph Lewis. The gun was in the hands of an assistant behind a door, who fired supposed blanks across the setting. The first bullet missed Nowell by the narrow margin and plunged into a heavy paneled doorway on the opposite side.

## THE RIVOLI.

An excellent program of entertainment played to two capacity audiences Sunday night.

A good start was made with the overture, the orchestra playing the second and fourth movements of Tchaikovsky's Fourth Symphony in a very able manner.

The Rivoli pictorial followed, and is composed of extracts from Fox, Pathé, Schenck and International news reels, Kinggram and a Pathé review. There are two outstanding features, one showing a Socialist delegation visiting Eugene Debs at the penitentiary to notify him of his nomination for the presidency. There was some applause when Debs was shown which caused a lot of hissing. The hissing was finally drowned out by a tornado of handclapping. The other feature showed presidential possibilities and there was no room left for doubt by the audience that Hiram Johnson is their choice.

A duet "Happy Days" sung by Betty Anderson, soprano, and Helen Melton, contralto, followed. A beautiful setting has been arranged for this number and it went over good.

The feature picture "Below The Surface" (reviewed elsewhere), followed.

May Kitchen and Alexander Oumansky came next with a dance fantasy "Caprice Viennoise," by Fritz Kreisler—after the original by Adolf Bolm of the Metropolitan Opera Co.

A Vitaphone comedy "Worries and Wobbles" followed and is very Chaplinesque. The names of the cast are not given and there were many present who thought the individual playing the leading comedy role was Chaplin. Prof. Firmin Swinnen closes the bill with an organ solo "Festival March," by J. Hibben.

## RIALTO.

Dorothy Gish in "Remodeling Her Husband," a Paramount release, is at the Rialto this week. If it were not for the inevitable comedy of Miss Gish the feature would be a sorry affair.

The comedy offered is a Ben Turpin picture entitled "The Nut Crackers" that is rough in spots, the slapstick stuff at times bordering on the indecent.

As a prelude to the Rialto news review there is a Bruce scenic that seems to be a patchy affair. It is entitled "The Isle of Desire," adapted from John Curtis Underwood's "The Island." Supposedly laid in the tropics, there are a number of scenes that fail to show tropical foliage.

Musically, Hugo Reinsefeld is attempting an innovation. He selected as an overture for this week the prelude and the Love Death from Wagner's "Tristan and Isolde." To take advantage of the full richness of the Wagnerian score and still have the aria of the opera sung by a soprano, he brought Alma Iwim to the director's stand to sing. The result was practically the same as though she had sung from the other side of the orchestra, for she was drowned out almost completely.

Martin Briel and Edouardo Alamo offered a duet by Verdi that was heartily applauded. "In a Bird" story was a pretty descriptive orchestral feature of the show.

## SHERMAN TO PRODUCE UNDER HIS OWN NAME

Corperation of \$2,000,000 Formed by Nathan Burkan.

Harry I. Sherman, formerly better known as one of the biggest state rights buyers in the West, is going into the producing end of pictures.

A Delaware corporation has been formed by Nathan Burkan for \$2,000,000 which is to be known as the Harry I. Sherman Productions Co. The company is to form a number of releasing organizations along the lines of the First National and each will be operated under a franchise.

The plan of the producing organization is to make at least 15 feature a year costing \$100,000 each. In the event of the cost going beyond that figure the consent of the franchise holders must be received. The country is to be zoned and each charged with a percentage of the cost of production.

Stock is to be issued, there being 50,000 shares of preferred stock at \$100 a share and a like amount of common stock of no par value. Certain Western capital has already been interested and is ready to swing the deal.

The return to the producing organization is to be based on a percentage of the gross rentals that the various distributing organizations under franchise receive on the pictures in their territory.

The type of production is to vary. Several stars will be used for some of the productions, while others will have practically all-star casts.

## REALART'S FIRST YEAR.

Realart is one year old this week. It started actual business June 11 last year. Since then it has released 13 pictures and four more are practically finished and will be put on the market during July and August.

Heinrich Bergman has been added to Realart's scenario staff. He will work at the company's Hollywood studios.

Chester Franklin has joined Realart's staff of directors and has been assigned to Hollywood.

Paul Powell has been engaged to direct Mary Miles Minter next year.

## FIRST NATIONAL MEETING.

The executive sales force of the First National will meet tomorrow (Saturday) to lay out a campaign in connection with its franchise proposition among the bigger circuit theatres operated by Keith, Fox, Moss, etc.

This meeting was scheduled 5 week ago Saturday but the Cleveland convention precluded its taking place with R. Clark, who was supposed to preside, impelled to go on to the convention.

## HARRY WARD IN TOWN.

Harry Ward, managing director of the Hayward productions of London, arrived this week on the "Lapland" for an indefinite stay in America. He was accompanied by Henry Cundy, of the Cinema Sales Corporation of Great Britain.

Ward's visit is primarily in the interests of his recently perfected distributed organization.

## VALE CASTING "LIFE."

Travers Vale has started casting "Life" which William A. Brady will produce as a special feature. The Paragon studio will be used, "shoot-ing" due to start this month.

Vale will also direct the picture.

## Corning, N. Y., Bijou Sold.

Corning, N. Y., June 9. The Bijou theatre building was sold today to John Maloney, a realty operator, for \$40,000. Fay H. White, of New York, owned it.

Samuel Clark, manager of the Bijou, holds a lease for 10 years.

\$2,600 Judgment Against U. P. P. Yale Koplar (Yale Press) recovered judgment for \$2,600 last week against the United Picture Productions Corp. for certain printing, labor and services rendered between Feb. 27 and April 12.

## Tuttle in F. P. Scenario.

The latest addition to the scenario department of continuity writers to the F. P. L. is Frank Tuttle, a magazine and free lance writer. He has secured his connection as publicity representative for the New York Philharmonic Orchestra. Mr. Tuttle is a graduate of Yale.



BELOW THE SURFACE

Marion Frost.....Robert Flanagan  
Lloyd Garrison.....Lloyd Garrison  
Paul Frost.....Lloyd Garrison  
James Arnold.....George Webb  
Alice.....Gladys George  
Dave.....J. F. Lawton  
Martha Frost.....Gladys George  
Bob Frost.....George Clark

A Thos. H. Ince-Paramount picture directed by Irvin Willat from the story by Luther Reed.

Full of action from start to finish, this production has all the ingredients of a success and is bound to interest and please any audience anywhere.

There is more action in the first reel than is usually found in the average five-reeler. A realistic piece of staging shows a submarine at the bottom of the ocean. Inside are 27 naval officers and men, helpless, and in desperate straits. Hobart Flanagan is the role of a diver goes down 55 fathoms and succeeds in hooking chains to the submarine which is successfully raised to the surface and the men are saved. Although common sense indicates that much of this staging must be trick photography it is so well done that it takes a big grip on the audience and holds the attention riveted throughout.

The newspaper headlines, this stunt brings forth, attract the attention of a shady promoter and he schemes to capitalize it by using the diver in a publicity scheme to sell stock to the public. He is assisted by a prepossessing young woman with a shady past and present, and she succeeds in vamping the diver's son causing all kinds of complications.

The story is very colorful in the telling in comparison to the splendid screen version conceived by director Willat. He has extracted every ounce of value from the story, and not content with the big submarine setting and its gripping action, he has two other sets equally noteworthy, one an elaborate cabaret scene and the other the wrecking of the night boat from Boston. The fog scenes, the diver drifting aimlessly, the collision and subsequent confusion aboard the boat are done well.

The dominating figure is Hobart Flanagan as the diver. His personality is magnetic and he seems to live the part rather than play it. In Jack London's "Sea Wolf" he had a role in which brutishness dominated, yet even in that his characterization was such that he was a man you wanted to like and admire. In "Below The Surface" he had a self sacrificing role, in which the love of his son dominates him, and throughout he is so natural it is hard to conceive that it is just acting.

Flanagan is surrounded by a splendid supporting cast. Lloyd Garrison, the shady promoter, does everything the part calls for well. Grace Garrison is the promoter's vamp, and with her pretty face and figure it is no wonder the diver's son fell for her hard.

99

This Brunton feature starring J. Warren Kerrigan and distributed by Haskins through Pathé is just average entertainment, due to Director Kevin C. Ward and Jack Cunningham's respective failures to make the most of their opportunity. The latter made very poor use of the excellent picture material in Wyndham Maury's story from the Paramount magazine, and led the natural line of action slip for the sake of some society stuff.

The story makes a confused but fetching start with a married (No. 99) played by Kerrigan, jumping from prison in an automobile which he drives through an open bridge. The car is just in the stream. We see Kerrigan swim out, but how he got to the house is left to the imagination. The rest of the story is taken up with his manuevering at a house party and how he proved his innocence and won a wealthy girl for his wife, a part prettily and distinctively played by Fritz Brunton. Another in the cast who made good in no small fashion was J. D. McKean former Shakespearean star and Tom Quinn, as an irate father, as usual, was immense.

SCRATCH MY BACK.

Val Bennett.....T. Ray  
Lloyd Garrison.....Lloyd Garrison  
Martha Frost.....Gladys George  
Bob Frost.....George Clark

A. I. Hathafel has chosen wisely from the stock of Goldwyn pictures for the initial feature of the Goldwyn regime at the Capitol, inaugurated Friday night, June 4. It is a film adaptation of Rupert Hughes story "Scratch My Back" directed by Sydney Glavitt and photographed by Steve Hounds.

The picture pleased the first night audience and holds fair to do so with all other operations. It is a light, breezy comedy despite the story is based on a strong melodramatic heart interest, black and white plot that, if developed seriously would be a strong basis for the modern drawing-room picture scenario. The author has taken this idea and altered modern film plots, and while

it will serve its purpose with regard to this particular feature, it is just one step more toward destroying the illusion of the average picture patron. Mr. Hughes, with delicate, malicious satire, has the heroine of the story marry another man before she meets him, and when she does meet him, continues to love her husband, for does the hero one instant have any designs upon said heroine. She is the daughter of a wealthy man, runs away from a convent to become a professional dancer, has an unfortunate experience which she neglects to tell her husband, and when threatened with blackmail by her former dancing partner, the hero helps her out by going to the blackmailer and cracking him over the shins with his cane.

The picture serves to introduce to film stardom T. Ray Flanagan, who brings to the screen a breezy personality for which he was noted on the speaking stage. He registers well as a picture actor, and none of his "not" mannerisms are lost through the absence of voice. There are two other excellent artists in the cast. Helene Chadwick as the heroine and Conroe Graves as the heavy. Neither could be very much improved upon in their respective roles. The remainder of the cast is of very high-grade caliber.

The direction and photography are on a par with the quality of the story and the acting.

John.

PASSION'S PLAYGROUND.

Los Angeles, June 9.

"Passion's Playground" with Katherine MacDonald (First National), was shown here at the Kinema, said to be a pre-release exhibition. The film is weak through the story, and everything else in connection appears to be in line with that. The plot is of a girl who leaves a convent to travel through Europe, becoming confused with another girl of similar name, etc., over there.

Outside of Miss MacDonald's gown there is very little to be said for the picture. Its direction is even weaker than the tale though if the story had been followed in better form and the direction ranking above the ordinary which it does not, there would have been at least some background and excuse for Miss MacDonald's presence.

The real star of the film is buried. The star in fact is Edwin Stevens who appeared in the play on the speaking stage about 1914. It is quite likely exhibitors who may play this feature will star Mr. Stevens though the film does not.

J. A. Barry directed Miss MacDonald but he doesn't appear to sense her capabilities as did Hugh Ford, in the past. With the looks of Miss MacDonald, given director, story and cast, a picture could result, but these ingredients are over necessary and should be always attended to. Otherwise such a feature

as "Passion's playground" may be expected.

Norman Kerry as the Prince played well, but the remainder of the cast, other than those mentioned, could have been more wisely chosen.

A horse and wagon could be driven through the rifts of the direction. With European and Monte Carlo "Localia," the settings were distinctly American. Four peasant girls were selling flowers in high beaded suede shoes, 4 in Fifth Avenue. Colonial four-post beds were in the Monte Carlo scenes with McGue basket furniture that is only seen in the country. At the time this play dates back to beaded bags were unknown, but they are now plentiful in it.

Under the Sam Rube management Miss MacDonald has turned out two releases with neither of any special strength. Right here she needed a strong story and direction. It's within reason to imagine the First National may insist upon these items for Miss MacDonald the next time.

REMODELING HER HUSBAND.

Jack Valentine.....Dorothy Gish  
Jack Valentine.....James H. H. H.  
Mrs. Valentine.....Marie Rocco  
Mr. Valentine.....Dorothy Gish  
Mr. Valentine.....Frank Kington

This feature will be liked by film fans but not particularly because of the story or the pictorialization of it, but through the exquisite comedy

Dorothy Gish offers. It is a New Art Film Co. production released by Paramount.

The picture seems to be a real Gish family affair, with Dorothy starring, and Lillian directing. Much is made of the latter in a title leader, which sets forth that this day is one where woman is asserting herself in all the arts, and therefore it is time she undertook the direction of pictures. Of course a little thing like the fact that Lila Weber and Ida-May Parks are considered more or less capable of directing a picture may mean nothing to the title writer. But Lillian does not qualify as a particularly strong director in this production. The story may have had something to do with that. It was not a world bender but with the action that Dorothy supplies it will get by anywhere with laughs.

James H. H., who plays opposite the star, is the only member of the supporting cast who seems to have more than a "bit" to do. The others while acceptable fail to show often enough to get a line on them.

It is a picture that is Dorothy Gish, look, line and sinner, and it would sink if it weren't for her.

Fred.

Ayer Marries Helen Mack.

San Francisco, June 9.

Edgar Nichols Ayer, director of publicity and advertising for the California-Imperial-Portola chain of theatres, was married last week to Helen Claire Mack.

Everybody in New York applauds Will Rogers!

**The Evening Telegram**  
NEW YORK, MONDAY, MAY 26, 1930

**Sun**  
NEW YORK HERALD  
NEW YORK, MONDAY, MAY 26, 1930

**On the Screen.**  
By ALISON SMITH.  
There are two stars in the screen world whose personalities so disarm criticism that it is always baffling to review their films. One is Charles Ray and the other is Will Rogers. The latter made his reputation, behind footlights, where he threw his larrikin wit one hand and juggled wistful epigrams with the other. The amazing thing is that he had somehow managed to transfer this personality—drawn and all—to the screen and for his play is good or not. It is enough to know that he is there, and that he is always a joy to watch.

He appears at the Strand this week in a film with the friendly title of "Jer Call Me Jim." It was adapted from the old novel by J. M. Holland, called "Seven Oaks," whose somewhat stiff humor and sentiment would never make a six-bit-seller of the present day. But the scenario writer has enlivened the action and Rogers's own philosophy has found its way into the original story except the character of "Jer" only Jim.

He is a hunter and trapper who walks by himself like Kipling's cat. His grudge against humanity has grown out of the fact that his best and only pal has been railroaded into an insane asylum by a couple of mean hypocrites who are trying to steal his invention. This is always a sympathetic theme when every one in the audience knows of some one whose second cousin's best friend had a similarly distressing experience. And when the romantic element is added to the plot in the person of a pretty milliner, the ingredients for popular appeal are complete.

But it is the background combined with Rogers's personality that makes the film really unusual. It does not stop at "Seven Oaks," but winds the story through a refreshing wilderness of wooded hills and valley vistas. The director, Clarence Rader, has shown a perfect instinct for Will Rogers's natural habitat. Certainly this homely, engaging woodman represents the best of the Goldwyn output.

**ENING MAIL**  
NEW YORK, MONDAY, MAY 26, 1930

In his latest Goldwyn production, titled "Jer Call Me Jim," this week's feature, screen attraction at the Strand Theatre, Will Rogers again demonstrates that he can act as well as best advertised gump. J. M. Holland's plot for "Jer Call Me Jim" was a forgone conclusion. Jim Weston (portrayed by Mr. Rogers), a happy-go-lucky trapper, whose best friend has been placed in an insane asylum by conspirators who seek them at their own game, saving his friend and at the same time, saving his of the village milliner, is pictured in a series of thrilling scenes, interspersed with clever comedy. The third picture, a little "Seven Oaks" comedy, and the latest of the movie program.

GOLDWYN PICTURES

### DANGEROUS TO MEN.

A Viola Dana starring vehicle, Metro-Screen Classics produced, adapted from H. V. Edwards' "Ellis Comes to Stay," and directed by William C. Rowland. Continuity by A. F. Younger; photography by John Arnold.

Miss Dana is her usual piquant, sprightly self. In the picture does a "kid" interestingly and funnily for the major portion of the footage, and departs herself in keeping with the general light vein of the production.

We find Ellis attending a co-ed school when the news of her father's demise and the information she has been placed in the guardianship of Handy Varrell (Milton Sills) necessitates her departure from the institution. She pictures her prospective guardian as an old fogey and determines to make his life so miserable for him from their first meeting he will send her back to school. She makes up as a raw-boned kid, but is astonished to find her guardian a perfectly eligible gentleman. However, she still retains her childish affections, but is considered merely as a child from then on. In time she spoils a might love affair between her guardian and a desirable actress and wins a. for herself.

The technical end of it is O. K. from directorship down to the photography. The production shows some trace of heavy expense in a massive ball scene, but otherwise confines itself to a limited number of interiors. There's plenty of action, in a measure due to the fine interpretations of the various roles. Mr. Sills played with restraint and dignity. The screen woman ran true to type, and was capably handled. The only other principal role, that of "Uncle," was very realistically taken.

### SHERRY.

Northrup Rodolph.....Pat O'Malley  
John Brown.....Lillian Hall  
Harry Burton.....Harry Spangler  
Ella Compton.....Maggie Hainsworth  
Barney Doye.....Richard Cummings  
Arthur Gorman.....Alfred Fisher

Produced by Edgar Lewis Productions, Inc., from the story by George Barr McCutcheon. Directed by Edgar Lewis, distributed by Pathé.

Most of the good elements of real entertainment are to be found in this production. It is a typical McCutcheon story, and Director Lewis has kept close to the book. McCutcheon has a wonderful trick of creating heroes who captivate and maintain sympathy even when in the early stages they are represented as loose fighters and general scoundrels. Such a character

is Sherry, and when you see him in the first few feet of film staggering around with a man's shoe on his head there is a feeling immediately that you are going to like the fellow, whatever he does.

The action throughout runs very smoothly and at all times maintains the interest. All the elements that contribute to making a good picture are to be found. A likeable hero, cute liquor and makes good; love interest, a little mystery, drama, and a most realistic fight are some of the constituents, and taken as a whole, the picture will make good on any program.

Pat O'Malley as Sherry gives a very convincing performance. O'Malley is of Irish birth, and the part he plays is that of a young Irish American. Another notable piece of work is that of Richard Cummings as Barney Doye, the policeman. Lillian Hall has the female lead, but the part does not call for very much from her, but what she has to do she does well.

### CAPITOL.

The new regime at the Capitol, established by Goldwyn under the direction of A. L. Rothapfel, would seem to be following into the same error of its predecessor. Mr. Rothapfel apparently imagines it is necessary to give the patrons of the Capitol a mammoth entertainment. It is this idea that will likely prove a stumbling block unless remedied at an early date.

The show started with an orchestral concert under the direction of Nat Finken, made up of a potpourri of national airs, arranged by Victor Herbert, with a large chorus quickly changing pantomimic scenes and motion pictures, all ingeniously blended. This made a very pretentious opening for the entertainment. Then came some Prisma pictures, some classical dancing (monotonous despite its brevity), a Prisma Turkish descriptive scene showing the life of a native rug maker.

A very pretentious presentation of Indian Love Lyrics set to music was very nicely done. A broader style of stage presentation might have been a more happy choice. It is made up of singing, pantomime, choral chanting and lyrical narration. You know it is very artistic because you do not understand what it is all about, and hence it must be highbrow, and you would not care to let the lady who accompanies you know that you did not understand it. (This goes for her also.)

A compilation of the current news weeklies follows, afterwards the feature, "Scratch My Back." The show closes with an immensely entertaining combination of animated cartoons and zoological scenes, ex-

cuted by Hy Mayer, the celebrated cartoonist.

If only the managers of cinemas would simplify their picture entertainments they would realize how much better their audiences would be pleased. Picture fans go to cinema primarily to see pictures. A brief orchestral number, a vocal solo, or some other uncomplicated form of amusement, is tolerated. When it gets beyond that you have got to give an entertainment without pictures.

Has it occurred to any one at the Capitol that as the summer is coming on and there is small likelihood of capacity audiences during the heated term, that it would be a good experiment to take out, say, the last 20 rows of seats and place small tables where tea and ices could be served? We are approaching the continental idea of comfort in places of amusement, and the Capitol is big enough in area to be a pioneer over here with this idea.

John.

### THE IRON HEART.

Edgar Dugan.....Madame Traverso  
John Brown.....George McDaniel  
John Brown.....Edwin Booth Young  
Cyrus K. Hughes.....William McDaniel  
Dus Cullen.....Dus Cullen

This Fox release with Madeline Traverso as the star is very far from being a first-class picture. Although its exact status is in a measure difficult to determine, the best recommendation would speed it to a nickelodeon. Film audiences with any desire for something more savory in silent dramas are accustomed to expect a standard, both in plays and players.

Miss Traverso is the heroine of a story with a glimpse into the life situation from an angle, elsewhere it is taken up with her efforts in carrying out her father's wish in sustaining the operation of the mill for the benefit of its employees, and not to sell to a competitive corporation. That angle may find appeal, for it convincingly shows the contrast between employers who do take an interest in the living conditions of their men and their wives and children, and those who don't.

There are some interesting views of a steel plant in which a good deal of the action is filmed. But there is little that would take your breath away or make your heart palpitate to know what the outcome of it all may be. It is very conventional stuff, conventionally made.

Miss Traverso is badly cast for the part. She scarcely fits a first being a woman too large physically to suggest the needed contrast between a frail woman unable to fight against the odds created by the opposition corporation, and yet suf-

ficiently magnetic to attract the interest of her workmen in her behalf in extreme emergency. The best performance is given by Melbourne McLowell as the heavy. He is an old-timer, a man who has played Shakespeare and has certain screen characteristics that are proportionately acceptable. The Messrs. Tilton and McDaniel are also acceptable, the former doing some good work in the opening scene.

It is a one-man picture, the story, scenario and direction by Lumsden Clift. The photography by Walter Williams is not above the average, and a great improvement might be made in retitling.

Step.

### WITS VS. WITS.

John Brown.....Marguerite Marsh  
Charles Minsky.....John Brown  
Frank Cherry.....Charles Middleton  
Bernard Randall.....Bernard Randall  
The Tele-View.....Joseph Marks  
Carmine Adams.....Loren Spelman  
Anna Page.....Charlotte Liza  
James Marley.....George Leamy

Distributed by Hallmark Pictures Corp. Story and direction by Harry Grossman. Featuring Marguerite Marsh.

Mechanically monotonous, not a vestige of comedy relief, and totally lacking in action, this production is very unconvincing.

The story deals with the adventures of a young girl who sets out to bring about the downfall of a gang of high class crooks because they have killed her father. She does her work in an efficient manner with the aid of telegraph wires, but the action is colorless. There is no sympathy aroused for the heroine, there is no love story to help out; in fact, it is just a portrayal of the methods she used to trap the gang, and in toto it is a very cold-blooded proposition as shown on the screen.

To lead up to a surprise the heroine at the opening is shown as a perpetuator, and this leads to her getting a job as a stenographer with the crook gang. However, the deception is very palpable and does not hold as long as it should. There is also a surprise finish depicting an author's reading manuscript to a male friend, and she asks him how he likes it, conveying the impression that the story told on the film is the story she has been reading.

The story as a whole has possibilities for picture presentation that have been passed up in this production. More action could have easily been injected and a good love theme would have helped it considerably.

Of the cast little can be said. Marguerite Marsh in the lead glides through her part mechanically, and at no time arouses any particular

interest beyond her pretty face. Charles Middleton as Frank Chevy, the leader of the crook gang, evidently believes that austerity is the principal feature of such a role. Throughout the picture his face maintains one set pose with about as much expression as a cigar store Indian.

In several of the scenes it is impossible to be sure who is who among the women, and it is only in the close ups that a distinction can be made.

### COMMON SENSE.

This is a Republic released feature made by Louis William Chaudet, who adapted the story and directed, with Viola Vale and Ralph Lewis featured. The production was sponsored by the Sidney Reynolds Co. It was shown at Low's Circle this week, and proved a weak sister on a double feature bill, coupled with the Mary Miles Minter production, "Nurse Marjorie."

The picture is a reminder of how things were done in the films six or eight years ago. The story is badly told, the sequence of scenes is disconnected, and as for action, there isn't any.

The story selected was a poor one. It lacked all vim and sympathy as shown. There seems to be an utter lack of head or tail as to the character, and the development of them is mighty poorly handled.

There was a good basic plot. That is a man falling in love with his own daughter. It should have been the real thing, but under the direction received failed to register with any strength. One reason is that the continuity was badly written. It might have been possible that in an effort to turn out a cheap picture in which all of the scenes with the exception of about four small interiors, could be shot out of doors, the writer was forced to handle the story the way he did, but at that the direction and continuity are inexcusable.

Ralph Lewis is a capable actor, but his opportunities in this picture are limited. Viola Vale, an ingenuite of no great depth, plays opposite him, failing to score.

The best bit is a dog. All the heart interest settles in the snail, who is titled "Teddy Whisk." The titles are atrocious.

In a sentence, to sum up on the production it would be common sense to pass up "Common Sense."

Fred.

### OSCAR APPEL'S ORGANIZATION

Oscar Appel announces he will shortly organize an independent producing organization, whose product will be labeled Oscar Appel Productions.

## Notice to Applicants For First National Franchises

It is rapidly becoming evident that it will be impossible to grant Franchises to hundreds of exhibitors who have applied for them. There can be but one franchise holder in each zone. We assure you that every application is given careful, impartial consideration. It is because we desire to be perfectly fair to applicants—and at the same time select the exhibitor best qualified for a membership in the organization that we have gone slowly in announcing the award of Franchises.

If you are the leading exhibitor in your zone, have no fear—we will find it out and you will get your franchise.

To those disappointed ones who fail in securing Franchises, we can only say—The best man has won.

Yours for fairness,

Associated First National Pictures, Inc.



**There'll be a Franchise everywhere**



## FAMOUS STOCKHOLDERS HEAR OF PROFITS AS STOCKS RISE

Earnings of F. P.-L. Now Five Times More Than Preferred Requirements—Goldwyn Off—Loew's Down to 29—This Week's a Recovery Market.

This week has been a "recovery" market, stock quotations going up the past few days over the recent slump. Toward the middle of the week Famous Players advanced to 79½, a gain of 2½ points over last week. While no official announcement has been made, it has been reported the stockholders may look for increased dividends.

The statement has been made by directors of the concern that the corporation's earnings are now five times its preferred stock requirements, and the claim is also made on the Street that its recent foreign expansion will open up a field for increased earnings. Famous has had a more or less meteoric career on the market. It reached its highest point last July when it went up to about 125, after having been 22. At the end of the year it was considerably below par, hovering around the 30's, and never touched par again.

Goldwyn touched its lowest point early this week when it reached 19½, having dropped from 22, despite the announcement of its acquisition of the Capitol Theatre. The reason attributed is the pro-

longation of the stock pool until October. It was to have been dissolved in July.

Loew's, Inc., dropped to 29, with every possible sign to indicate it is earning huge profits. When Loew, Inc., took over the Metro Film Corp., the owners of the producing and distributing concern accepted part payment in Loew stock at 35 and are still satisfied to hold it at that price.

There has been little or no activity in the minor film stocks of late. No transactions in Orpheum Circuit stock were recorded Wednesday.

### "EXTRAS" CAUGHT.

Posing as "extras," a band of thieves gained access to the Griffith studio at Mamaroneck, N. Y., and made way with a number of articles. They came back for more and were caught "red-handed."

It is said the losses in several studios of late has become so great that the various producers have clubbed together and retained a national detective agency to secure them against it.

## INSIDE STUFF ON PICTURES

Reports seem never-ending concerning the attitude of the "money men" with the picture corporations they have become interested in. The tales tell of concern bearing down on the machinery of the picture concerns, interfering with its smooth running and badly tampering with the temper and temperament of the picture executives involved. The latter, though, according to all versions, are helpless. They must bend the way the money wits. It is said that this has grown so aggravating in two or three instances that looked-for defections from the executive ranks of at least one big picture institution is daily looked for. The particular picture man reported most aggrieved is said to have foreseen the present condition and protected himself against it. Through that he is prepared to depart at any minute. The money men representatives started in the parlor, as it were, scouting out what they considered extravagances of operation, either in salaries, buying or selling, and trimming them down. Now they are in the kitchen, figuratively, wanting to know the wholesale price of whiskbrooms by the gross, and asking why the picture people paid more than the wholesale price when buying in lots of one each, and so on, relatively. The inspecting auditors or whatever they are called point to the manner in which banks and trust companies are run, how low the salaries in those organizations are for men of long and valuable service; how they save every penny with plenty of more, until the picture people, who apparently understand the banking business better than the bankers understand the picture trade, throw up their hands in horror if not in disgust. But the picture people wished it upon themselves, say those who are still free, and they shouldn't complain. They are not complaining, however, just deciding whether to "blow" or not, and let the money men run their money by itself.

Recently Ben Bernie and Julius Tannen were playing on the same bill in Cleveland. During the week, they were sitting in a dressing room settling the presidential puzzle, the amount of Germany's debt and other slight trifles. "By the way, Julius," asked Bernie, "you've been squawking about stomach trouble for the last four years; how did you get cured?" "Cure," replied Tannen, "I quit the stock market."

Lot of laughs in the lights along Broadway this week. The first is stop of the Criterion, where the electricians carry the information that "Humor, enque The Holy Land" is holding forth there. On 42d street the coupling of the lights on the Harris and the American road "Wild Oats Viola Dana Dangerous to Men." The "Viola Dana Dangerous to Men" on the American would have been enough, but the house next door playing the "Wild Oats" picture made it more so.

In the May edition of "Scenario," a Parisian picture journal, Pierre Vebor once more attacks American films and cries that if they are unrestrained they will finally end by killing the art of the cinema. He goes on to say that they are deceptive because they are so well turned out, but the subjects are of sickening monotony. Vebor urges his country-people to "back up" and tells them they ought to supply the world with films, in view of the great variety of French scenery, the cleverness of French actors, the superior taste of French decorators and costumers, etc. Fox Films, the French critic continues, are among the best that come from America from every point of view, and then goes on to describe briefly some of the latest importations from that concern. It's possible M. Vebor may be doing press work in France for Fox, or maybe selling a few scenarios.

That David Warfield may take a flier in pictures is certain to the extent that negotiations between the star's attorneys and the Famous Players-Lasky are supposed to be under way. It is understood, if plans materialize that "The Music Master" and "The Auctioneer" will be the first two productions.

A theatrical manager of some repute—principally unsavory—has a deal with a large film distributing organization, the head of which boasts he can reason better than anybody in the world. Under the terms of the deal the theatrical man's film productions are financed by the distributor who admits he knows a lot. One of the recent film productions was made so cheaply that the shrewd theatrical man figured it would not be liked by the smart distributor because it didn't cost enough money. He had purchased a story cheaply from an impoverished author, and when it came time to make up the bills for the grand total the manager sent for the author and asked him to give him a receipt for ten times the amount paid for the story. The author was willing to do so provided he was "put in" on the transaction, whereupon the manager cried, "What are you trying to rob me!"

## SETTLE McKEON SUIT.

Empire Corp. Gives Promoter Substantial Sum.

The suit brought by Jack McKeon against Charles Frohman, Inc., for 25 per cent. of the stock in the Empire All-Star Film Corp., claiming this as his "bit" for having promoted the venture, has been settled, and it is understood McKeon received a substantial sum to call things off.

The Empire All-Star Company was formed to finance the making of pictures from plays produced by Charles Frohman, Inc., and \$1,000,000 was supposed to have been paid into the film producing concern. Only three or four pictures were made, for which the Frohman company received \$35,000 each for the picture rights. The Empire had such stars as Julia Sanderson, Anne Murdock and Olive Tell.

When the Freuder organization failed to go through with its arrangement with the Frohman company, the present deal with Famous Players was made.

## EDWARD DILLON BETTER.

Los Angeles, June 9. Edward Dillon is up and about again following an operation at a local hospital, designed to relieve his breathing apparatus.

As soon as he has out the picture-ization of "Parlor, Bedroom and Bath" Dillon will leave for New York to direct Billie Burke's next Paramount production.

## PLAN COMBINATION OF NEWS WEEKLIES

Keith Agency Heads Reported Active in Amalgamation.

There is a plan under way which may bring about a combination of all of the news weekly films. The heads of the Keith agency interested in the Kinograms are reported active in bringing about the amalgamation.

The idea is to gather the Pathé, Gaumont, Kinograms, Selznick and Fox news weekly services under one head and thus cut the cost of production. An arrangement is to be effected with the Hearst controlled news weeklies whereby there will be an interchange of subjects.

## SECOND HURST FILM.

Frank Borge, who directed Fannie Hurst's "Humoresque," is readying himself to tackle a second Hurst yarn for Cosmopolitan production.

It will be "Just Around the Corner."

## Walsh in "The Plunger."

George Walsh is working at the Fox studio on a picture called "The Plunger," by Thomas F. Fallon, dealing with the adventures of a young American in Wall Street.

Dell Henderson is directing and Virginia Valli is the leading woman.

## LILLIAN GISH REFUSES \$2,500.

Lillian Gish was this week in receipt of an offer of a contract to be starred by Famous Players-Lasky at a weekly salary of \$2,500 and refused it.

She is said to be holding out for \$5,000 a week, with no bids at that figure.

## MILLIONAIRES HELP.

The Los Angeles homes of two millionaires will be used in Monroe Salisbury's production, "The Barbarian." They are those of W. A. Clarke, Jr., and Jack Cuddey.

Salisbury has returned from Northern California, where most of the exteriors were shot, and the Clarke-Cuddey homes are now being used for many interiors.

## HOLUBAR SIGNS KIRKWOOD.

Alan Holubar has signed James Kirkwood as leading man to Dorothy Phillips for the first independent Holubar-Phillips production.

Other members of the cast include Valerie de Chavallier, recently of the Comedie Francaise; Emily Chichester, Frances Park and Mrs. Margaret Mann.

## SCIENTIFIC PHOTOGRAPHY.

H. Lyman Broening, secretary of the American Society of Cinematographers, is directing a campaign among the heads of State universities, urging them to have a department of scientific picture photography added to their respective curricula.

Thomas H. Ince Presents

# CHARLES RAY

in



## "PARIS GREEN"

A Paramount Picture

One Hour in Paris, and Then—

HE spent one hour in Paris—learning enough French to astound the home folks.

And then home! Did he astound them? He did, but not with his French.

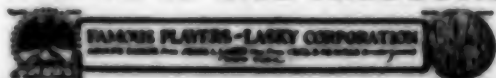
Things began to happen when that little French girl dropped in. Things that'll keep your audience laughing for a solid hour.

By JULIAN JACOBSON

Directed by JEROME STERN

Photographed by C. L. YOUNG

A THOMAS H. INCE PRODUCTION



# DES MOINES "UNIQUE" SOLD SHOWED 4,000 MILES OF FILM

**Was First Nickelodeon—Sold 12,000,000 Tickets in 12 Years—Cigars Checked There—Kept Five-Cent Price for Years—First in Many Improvements—Bought by A. H. Blank.**

Des Moines, June 9.

With the passing of the Unique, this city loses its final "jimmy show" and the first picture house of any size in the city.

It has been sold by Elbert A. Gatchel to A. H. Blank, who will rebuild it, converting it into one of the largest houses in the city.

The Unique has been playing at 5-cent prices for 12 years. For three years before that the old Nickelodeon held forth in the same building.

In 12 years 12,000,000 tickets have been sold by the house and 4,000 miles of films have been used. Many of the early vaudeville stars played the Unique, for until recent years

the house had vaudeville and pictures.

The Unique was unique in more ways than one. In the early days so many male patrons objected to the ruling that they could not take their cigars into the theatre that "Kip" Elbert devised a cigar checking rack at the door. Here the patron deposited his cheroot, placing it in a little notch, and found it waiting for him when he came out again.

The Unique had the first electric sign on Locust street, now the city's principal thoroughfare; it had the first pipe organ of any film house in the city; it was the first theatre in the country that boasted of two projecting machines, and one of the first to change the pitch black darkness by indirect lighting.

## SYD CHAPLIN FILM NAMED.

"One Hundred Millions" is the title selected for the first Syd Chaplin comedy. It is to be ready for release in about two weeks.

Originally there were about 12½ reels of the picture. It has been cut to two reels. Six reels of footage were taken out and are to be cut into a second comedy by the producer.

Chaplin after having cut and titled the first picture here is leaving for the Coast this week.

## ALICE BRADY'S PLANS.

Alice Brady has issued a statement officially announcing that she has no intention of devoting herself exclusively to the screen. She is to take a month's vacation following her engagement at the Garrick, Chicago, in "Forever After," and will make one picture after the vacation, then reappearing on the legitimate stage early next season in conjunction with continued work before the camera.

## "BRETHREN" FILM IN N. Y.

Representatives of the Armenian Film Co. of Italy have brought to New York prints of an eight-reel Biblical production called "Joseph and His Brethren." It is a spectacular production and follows closely the Biblical story.

It is understood that the American rights to the production were offered to First National for \$100,000, but the price demanded killed possibilities of a deal.

## MULLEN WITH FAIRBANKS.

Los Angeles, June 9.  
Eugene Mullen, formerly Eastern production manager for Goldwyn, has resigned and is under a "short term" contract with Douglas Fairbanks.

## GOLDWYN \$850,000 SUIT.

The Goldwyn Pictures Corporation was served June 2, naming it defendant in a \$850,000 damage suit by Alan Brooks, vaudeville and legit player. It concerns "Dollars and Sense," the Brooks' vaudeville vehicle the past six years, which is now being tried out on the road in an expanded full-length play version. Goldwyn's release of a feature film of the same name, shown at the Strand last week, brought on the suit.

The Goldwyn "Dollars and Sense" is credited to the authorship of Octavus Roy Cohen, and stars Madge Kennedy.

No defense has been filed. Solomon Goodman represents the plaintiff.

## FILMING NICK CARTER.

The formation of the Broadwell Pictures Corporation is coupled with the announcement through H. H. Heerheimer that they will specialize in the pictureization of the Nick Carter detective stories. They plan to release and make 52 two-reelers a year.

They are located in Boston, and in that locale the pictures will be taken. Tom Carrigan has been signed to play the leads.

## DAVIES COMPANY GOING WEST.

Director George D. Baker, directing "Buried Treasure," in which Marion Davies is starring, leaves for California June 15. He will take with him, besides his working staff, Miss Davies, Andre Randall, Norman Kerry, Edith Mayne, John Charles, Karl Schenck.

They will remain on the West Coast for about six weeks.

## NET AFTER 28 YEARS.

A reunion took place at the Fox Studios during the filming of "The Mayor" when Edwin Booth Tilton and Al H. Prentiss, both playing heavy roles in the production, met for the first time in 28 years.

It was at the old Harvard Theatre in Chicago 28 years ago that Tilton and Prentiss last appeared together in a civil war play, "The Gallant 69th."

## "CHALLENGE ACCEPTED."

In the suit of Rachel Day against the Empire City Film Laboratories for the recovery of the picture, "The Challenge Accepted," featuring Zena Keefe, the contention of Mrs. Day she is entitled to the film as against the Arden Photoplays or any of the other parties in interest has been upheld.

Mrs. Day holds a bill of sale. H. H. Heerheimer appeared for the plaintiff.

## SWAPPER GETS (N. B.) STRAND.

The Strand in New Brunswick, N. J., will shortly pass to David Swapper, who is taking the lease for 15½ years from the Schulte Cigar Store Co., who own the property.

Swapper owns and operates in addition the Royal in Perth Amboy, the Star, South River, and the Empire in South Amboy.

## DWAN-MAYFLOWER SETTLED.

The differences between Allan Dwan and Mayflower have been adjusted. The director complained Mayflower was not releasing his productions as previously agreed upon and construed this to be a breach of his contract. As a result he took possession of a number of negatives made for the corporation.

## CENSOR ITALIAN FILMS

Complaints in Italy Lead to This Ruling.

The Italian Government has issued an edict that all films shown in Italy in the future must be censored by the Ministry of the Interior. Heavy fines will be imposed upon producers who do not obtain the government permit before showing films in public.

The new ruling has been made in response to complaints from priests, professors and many heads of families that films now being shown are highly immoral and lower the moral standard of children and grown-ups alike.

## MANKIND USEFULNESS.

"Isle of Destiny" Story Deals with This Question.

"The Isle of Destiny," recently completed by Character Pictures Corp., is by Mack Arthur, and deals with the question of whether the practical man or the dreamer and idealist is most useful to mankind. The Philippines forms the early locale of the story.

Paul Gilmore is featured. In support are Hazel Hudson, Frank Williams, Helen Pierce, John Wedgen. The story was adapted and scenarized by Merle Johnson.

Announcements regarding its distribution will shortly be made.

## CONTRACT BREACH SUIT.

Thomas R. Gardiner has begun a \$7,500 damage suit against Murray W. Garmon, president of the Foundation Film Corporation, producer of "The Blindness of Youth," on the ground of breach of contract. The defendant sold Gardiner the New York State rights to the film in question for a period of five years for a consideration of \$5,000.

Gardiner complains at the moment of the sale—March 4 last—an action was pending in the United States District Court in which the National Picture Theatres, Inc., sought to restrain Garmon and the Foundation Film from releasing "The Blindness of Youth" picture on the ground it infringes on their own "Blind Youth," adapted from the Lou Tellegen starring vehicle of the same name. An order enjoining Garmon from releasing the picture was subsequently handed down on April 30.

The plaintiff charges he was kept in ignorance of this legal difference until the enjoining order deprived all exhibitors of the use of the title in question. No answer has yet been filed. Solisberg, Lewis & Strauss represent Gardiner.

## STOP FAKE PASSES.

Several hundred fake passes to the Rivoli and Rialto, supposed to have been countersigned by George G. Blair, the publicity man, were stopped from distribution by tracing the forger. The "sleuth" picked up the trail which led to an ex-office boy who had been employed in the publicity department, and who was working at the time for P. P. L. in a similar capacity.

No legal action was taken other than dismissing him.

## CAYUGA PICTURES, INC.

Capitalized at \$250,000 for Production and Sale.

Ithaca, N. Y., June 9.  
Capitalized at \$250,000, Cayuga Pictures, Inc., has been organized in this city and chartered by the State to engage in the general production and sale of pictures. The corporation has secured the Renwick Park Studio by lease.

The general manager is James N. Naulty of New York, formerly Eastern studio manager of the Famous Players-Lasky Corporation, and Gardner Hunting, formerly scenario editor of the same concern.

## FILM CLUB DISSOLVES.

Closing of the Knickerbocker Hotel the Cause.

With the closing of the Knickerbocker Hotel has come the dissolution of the Film Men's Business Club, which had its headquarters in that establishment.

The funds of the organization are to be divided on the basis of paying back a pro rata portion of the amounts paid by the respective members, some of whom were life members at \$2,500, and the others paying annual dues of \$250.

## SEELYE LEAVES SELZNICK.

Organizing for Self After a Disagreement.

C. R. Seelye, general manager of National Picture Theatres, Inc., a co-operative exhibitor organization established by Lewis J. Selznick, has resigned and is organizing another film concern affiliated with a chain of theatres besides being interested in other film enterprises. Asked about it, Seelye said his resignation was the result of a disagreement as to policy.

## GOLDWYN SIGNS HAMILTON

Author to Write Original Stories and Continues.

Clayton Hamilton, author, lecturer and editor and an authority on the drama, has signed to write original stories and continuities for Goldwyn.

## UNIVERSAL WITHDRAWALS.

The Universal Film Mfg. Co. June 4 withdrew its rejoinder, injunction and \$100,000 damage actions against Hanna, Inc., and Charles Abrams, president of the defendant corporation, in recognition of the defendants' title to the 2,900 reels of film in litigation. These reels had been purchased from the Columbia Films, of Boston, which in turn had acquired them from Jay M. Mullen, manager of the Universal New England exchange.

The defendants' defense that they were the owners by right of purchase proved ineffective to the extent that a temporary injunction was granted the Universal, but which the defendants' attorney, Louis Weinberger, was successful in vacating.



# "THE ISLE OF DESTINY"

FROM THE POPULAR WORKS OF MACK ARTHUR  
A CHARACTER PICTURE

Featuring

# PAUL GILMORE

## NOW READY

Filmed amid the beauties of Oriental Island, showing scenes never before viewed on the screen.

A big, vital story that will create discussion everywhere. A production of individuality having all the desired qualities.

A PICTURE TO SEE

# CHARACTER PICTURES CORP.

17 WEST 42d STREET



## ENGLISH MAGNATES JOIN BEAVERBROOK

Elected to Provincial Cinematograph Theatres, Ltd.

It is reported that Lord Ashfield, Sir Hugo Cunliffe Owen and Andrew Holt, of Montreal, have been elected directors of the Provincial Cinematograph Theatres, Ltd., the largest company of its kind in Great Britain, and over which Lord Beaverbrook is the guiding genius. The company has a capital of \$11,000,000 and owns 50 theatres in the British Isles.

Lord Ashfield is the chairman of directors of the Underground Electric Railways Co. of London, Sir Hugo Cunliffe Owen, who recently visited New York with his wife, is chairman of the British American Tobacco Co. Other directors of the P. C. T., are Sir William Jerv, F. E. Adams and A. E. Newbould, M. P.

## SAN MATEO SITE FOR BIG 'FRISCO STUDIO

Promoters Begin \$300,000  
Erection of First Unit.

San Francisco, June 9. San Mateo county has been chosen as the site of the first big picture studio plant in the definite movement to make San Francisco a film center. Marin county made a strong bid to secure the studio, but strong pressure was brought to bear for the San Francisco suburb. The promoters are prepared to begin the erection of the first unit of the plant at a cost of \$300,000, and the California Corporation Commissioner has issued a permit to sell stock for the undertaking. The company will be known as the Golden Gate Cinema Studio Corporation.

## METRO SIGNS SEVEN MORE WRITERS FOR SCREEN WORK

Cobb, Presby, Turner, Roche, Footner, Rowland and  
Byrne to Contribute Four or Five Original  
Stories for Production—Veiller Success-  
ful in Negotiations.

Seven more of the best known American writers of drama and fiction have been placed under contract by Metro to contribute their work to the screen for Metro production. They are Irvin S. Cobb, Eugene Presbury, George Kibbe Turner, Arthur Somers Roche, Hubert Footner, Henry C. Rowland and Donn Byrne. Their arrangement with Metro gives the company the use of some of their most successful plays and stories as well as first call on future work.

With one or two exceptions, these writers will during the ensuing year write from four to seven original stories, each for Metro production. The plan of these writers, according to Richard A. Rowland, president of Metro, includes their presence in person at the Metro studios while pictures are being made from their literary efforts. Rowland believes that the actor too often has been the last consulted in the screen translation of his work, whereas he should be accorded first consideration.

**Presbury on the Coast.**  
Mr. Presbury is already at work at the coast studios. Messrs. Cobb, Turner, Footner and Roche will shortly leave for California, and the others are expected to follow. The authors will establish themselves in offices there and write, as it were, "on the ground," within sight and sound of the studios where pictures are actually being made.

Negotiations for the services of the seven new Metro authors were placed in the hands of Hayard Veiller, who has been with Metro for the past few months as a colleague of Winchell Smith and Eugene Walter, playwrights recently signed

# EXPERTS REPORT EARLE METHOD INCREDIBLY STRENGTHENS FILM

Say No Money Is Saved This Way but Infinitely More Realized on Investment—Sets Painted and Photographed Cannot Be Told From Real—  
All Action Shot at Studio—First Feature Based on "Rubaiyat."

## WARWICK SUED FOR \$38,000 BACK ALIMONY

Hero-Star's Right Name Is  
Bien; Married in 1902.

Chicago, June 9. A suit for \$38,000 back alimony against Robert Warwick, war hero and picture star, revealed some interesting data. The star's name is Hubert Taylor Bien. He comes of a wealthy California family. The divorce was gotten by default. His former wife, whom he married in 1902 and is the mother of his 16-year-old daughter, Rosalind Bien, says Warwick earns \$125,000 a year and has paid her only \$1,500 since 1909, when \$3,000 a year alimony was granted.

Mrs. Warwick is the daughter of Ford W. Peck, head of one of the oldest and most aristocratic families in the "mid-West." She was in Paris, studying music, and so was Bien, when they met and married. Five years later he deserted her.

Warwick is here and was served at a hotel. He refused to discuss it.

## Mathews Sued for Divorce.

San Francisco, June 9. Wilfred E. Mathews, connected with the All Star features, has been sued for a divorce by his wife, Edna Mathews. She avers her husband told her on numerous occasions that he intended at some time to clean up the apartment with her.

Experts returning from the coast after examining the new method of picture production evolved and perfected by Ferdinand Earle report the process incredibly strengthens the richness and scope of scenes and the sumptuousness and variety of effects, but is not primarily designed as a money saver. First reports were to the effect pictures by this method were to be made 55 per cent. cheaper—in other words, by the Earle method \$100,000 productions were to be put on for \$15,000.

The production cost is to be practically the same as under present conditions. The advantage of the procedure lies in the vastly increased elaborateness and beauty of the results. It is thought the process will put present methods completely in the discard even though not used as a mere money saver as by the new method an infinite variety and succession of expensive sets can be shown without increase in cost.

While nowadays large amounts are spent on a few rich effects used to enhance a climax, by the new method these sets can be as numerous and as different as the story will allow. Where formerly Babylonian towers had to be built and thousands of miles traversed to get proper locations, by the Earle method these indoor and outdoor efforts can now be made at the studio by an artist properly trained in the process and sufficiently skillful at his craft.

**Had to Be Shown.**  
To investigators this sounded interesting, but not convincing. They felt scenes so painted would not look life-like. They had to be shown.

Earle mixed pictures of real scenes and ones of his own sets, pasted them together and ran them off in a projection room. Experts failed to pick out the real from the false.

The inventor further convinced them he could photograph starlight and fog and show running water and trees stirred by a breeze in his sets. He also showed them how action performed by characters merely walking about a floor mathematically tipped and measured off and devoid of scenery could subsequently be introduced accurately and convincingly into the special sets already photographed. This trick is accomplished by double and multiple exposure and by various other mechanical devices. Special camera attachments also play a part in the new method, but the completed film will be delivered to exhibitors ready to be run and requiring no special apparatus to show it.

With Frederick Warde playing Omar the first picture by this method is nearing completion. Called "The Rubaiyat" it is based on the old Persian philosopher's famous poem. All the scenes will be shown in medieval Arabian settings, but not an actor will leave Hollywood during the entire shooting of the story.

**Cost of Feature.**  
The cost of the picture is estimated at \$100,000. An expert in reporting on it to some Wall Street banking interests declared to get anything even approaching its effects would cost by present methods approximately \$55,000, for in this production for one thing there are ten times as many scenes as were ever shown in a single picture before. A varied and exciting action has also been introduced centering around the depredations of Hassan ben Sabbah who spread terror through the Mohammedan world in the eleventh century. While considerable must be spent on actors, the cost of locations and sets has been comparatively light as their variety is limited only by the imagination of the artist and his ability to paint.

Moreover, the actual shooting of 10 reels of action will take only three weeks' time in all in the special studio equipped for this work in Hollywood.

## SEEK SCENARIOS TO FIGHT BOLSHEVISM

Authors Appealed To for One  
and Two Reelers.

The Inter-Racial Council, 232 Broadway, has sent a round robin to American authors to contribute scenarios for the American Committee of the Motion Picture Industry, 1520 Broadway, which was organized by Secretary Franklin K. Lane, for the purpose of bringing to the screen films which will counteract Bolshevism, radicalism and discontent against the U. S.

The newest request is for one and two reelers, not praising this government to the skies as perfect or Utopian, but pointing out in substantial lessons easily understood the advantages of our republican system, the need for united sentiment and the obligations of patriotism.

All communications should go to W. A. Ryan, 1520 Broadway, New York city.

## VETO CENSORSHIP.

Gov. Coolidge of Massachusetts  
Finds Sections Unconstitutional.

Boston, June 9. Gov. Coolidge vetoed the bill calling for a State censorship of pictures. The bill had been passed to him after favorable action by the House and Senate.

The Governor said the bill as it read contained some sections which were unconstitutional because of their wide scope.

The House, when the bill was referred back there, upheld the veto of the Governor.

This bill was fought for and against hard during the entire legislative session. Several hearings, some of them quite sensational, were held on the bill. At the last of the session it was passed by the branches of the Legislature and killed by the Governor.

# CAMPAIGN TO STAMP OUT THE "MOVIE SCHOOLS" EVIL

Frank P. Donovan Says They Are Run by ex-Mob  
Scene Stars Who Call Themselves Directors—  
Asks Aid to Jail Fakirs—Expose Needed  
at This Time.

New York, June 8.  
Editor Variety:

The case of Variety is requested to help rout New York of the latest game of bunk called "movie acting schools," where for various sums of money you can become anything from a bank burglar to a park bench bum. These schools are run by fakirs, ex-mob scene stars, who call themselves "directors." They supposedly teach the pupils the art of expression and all other talents necessary to becoming a star of the silver sheet. About the only thing they teach in reality is how to get a bank account for themselves.

There is no school director—a man of recognition in the industry. There is no school that can show a successful pupil, but a lot of dissatisfied ones. There is no school that ever made good, only did the pupils good.

I have been informed of a school where the alleged director's specialty was assaulting girls. This school head beat it with all the funds.

## WOLPER SIGNS WITH GARDNER SULLIVAN

More Big Combinations Are  
Now Expected.

Considerable mystery surrounds the activities of Isaac Wolper since his retirement from the presidency of the Mayflower Film Corp. a few weeks ago. It has leaked out he is president and treasurer of the newly formed C. Gardner Sullivan Film Corp., in which Monogram Kendall is a director and of which Sullivan is vice-president and supervisor of productions. Also mentioned in connection with this enterprise is the name of L. L. Hiller. When seen by a Variety representative, Hiller declined to discuss the matter at this time.

It is understood there are other big stars and production companies connected with the enterprise, including Vivian Martin.

Sullivan's contract with Thomas H. Ince expires in September, but as he is in Europe at present there is small likelihood of his doing anything further for Ince prior to assuming the supervision of the new concern.

There is a rumor that a company has been formed with several million dollars of capital with the intention of taking over Mayflower and a possible consolidation of the above mentioned interests, so that, when fully consummated, the new corporation will be one of the big factors in the film industry.

George Loane Tucker is finishing for Mayflower a production called "Ladies Must Live," which will be a big Paramount release. Another Mayflower release is "Splendid Hazard," now being advertised by First National, and it is promised Mayflower will deliver to First National several other big productions in the near future.

## FIRST TAX CONVICTION ON "HOLD-OUTS" IN CHI

Part Owner of Empire Theatre  
Adjudged Guilty.

Chicago, June 9. The first conviction in the list of theatre owners arrested for war tax "hold outs" fell on the shoulders of Abraham Grossman, part owner of the Empire theatre, who was adjudged guilty in Judge Landis' court.

His partner, Jacob Paley, pleaded guilty and turned State's evidence. Sentence is withheld pending a motion for a new trial on behalf of Grossman.

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New York, June 8.  
Editor Variety:

Perhaps some who have been stung will say something. Last summer, to satisfy my curiosity and to prove what Al. Christy, Mack Bennett, Alice Lake, Henry Otto, Jewel Carmen, Ethel Kelly, Roscoe Arbuckle, Betty Compson, Marie Walcamp, William Haddock, the late Harold Lockwood, said were fakirs, and who have now organized on the West Coast to rout them out of the film world, I sent to one of these schools for 10 pupils to use in a film play I was then producing at the Paragon Studio at Fort Lee. Well, they came—some lame, toothless, crippled beyond cure, unable to speak English and generally impossible. I asked them what they had paid to be "taught," and each paid according to their means. All they got was the list of studios and agents where employment could be obtained.

Why is this allowed? Let every picture director lend his hand to run this gang of fakirs to jail.

Frank P. Donovan  
Director Green Room Club, New York.



## MOVING PICTURES

39

Friday, June 11, 1930

ASK \$1,500,000 FOR  
ITALIAN FEATURES\$3,000,000 Placed on Both  
"Theodora" and D'Annunzio.

Ambrosio, one of the largest film concerns in Italy, has completed a number of pictures for which it is asking in the United States between \$1,500,000 and \$1,800,000. The features include a cinema version of Sardou's "Theodora," "A Trip Around the World with a Parisian Ukelele," Gabrielle d'Annunzio's "The Ship," and others.

According to the Messrs. Lupatini, Italian representatives for David P. Howells and acting in conjunction with First National, a value of \$200,000 is placed on the "Theodora" feature and a like sum on the d'Annunzio picture.

Mario Lupatini, one of the two brothers of this concern handling the agency for Italy, Spain, Portugal and Egypt, leaves for Italy early next month in the interest of First National, the extensible object being to encourage the sale of the pictures.

FAIRBANKS' MAY NOT  
BE PERMITTED TO SAILEnglish Plan Festivities in  
Their Honor.

Mary Pickford and Douglas Fairbanks will probably leave New York for England June 19. When they arrived in New York recently it was announced that the trip had been postponed until the fall, and the United Artists issued advertising in the trade papers reproducing telegrams from Pickford and Fairbanks admitting the necessity of making pictures immediately for U. A. release.

The cause behind the change in plans has not been made public, but it is thought that one of the influences in the keen desire of the British fans to see Doug and Mary in the flesh. Advice from England indicates preparations for all kinds of festivities in their honor. When the original plan called for sailing last month and landing at Plymouth, the authorities of the English city arranged for a public and official welcome for them.

The two stars will return about September and will make a picture in the East before returning to the coast.

It was anticipated that during the visit East of Pickford and Fairbanks a business meeting of the United Artists would be held, at which time a possible successor to Oscar Price as president of the organization would be discussed. This plan has been abandoned for the present and nothing is likely to be done until Pickford and Fairbanks return to California next fall.

The U. S. Government has deferred the issuance of passports because of the Nevada tangle. Fairbanks' attorney, Dennis F. O'Brien, has been in Washington for a week trying to fix matters.

Insiders state that there is little or no reason to appoint a successor to Oscar Price as president of the United Artists. It is claimed that he is still unofficially the organization's president and represents the financial interests behind the company. The deduction is that Price resigned as official president in order that he could take over the presidency of the Big Six. It being understood that the members of the Big Six were not willing to have Price as head of their organization unless he withdrew as an official of the United Artists.

## \$50,000 FILMS LOST.

Heavy Motor Truck Breaks Portland (Me.) Bridge.

Portland, Me., June 9.—Picture films valued at over \$50,000 being transported by motor truck from Bangor to Portland were lost Saturday when the draw of a bridge on the State highway between Bangor and Belfast gave way under the weight of the heavily laden truck. Charles M. Foster and Ralph Likky, both of Bangor, who were in charge of the truck, avoided possible death by leaping from the truck.

ROW IN CONVENTION DUE  
TO MAGNATE'S INTRIGUE

Exhibitors Divided Into Two Camps in Cleveland by National Advertisers' Effort to Control—Bad Battle On—Contested Delegates—Zuker There—Goldwyn's Statement.

Cleveland, June 9.

Just about now it is developing that the exhibitors in convention here have divided into two camps and were getting set for a bad battle. Back of the disagreement, which no influence has yet been able to smooth out, is the attempt of a national advertiser of great wealth to get picture politics into a position where he can control what will be shown in a large number of picture theatres.

He reasoned it would matter what pictures were made as long as a situation developed by which it would be impossible to show them without consulting headquarters for permission and conforming, in consequence, to certain desires interlinked with advertising principles. The indications are that before the matter is adjusted a great deal more than is indicated will come to the surface.

Cleveland, June 9.

The screen to aid further in Americanization—that's to be the guiding principal of the Motion Picture Theatre Owners of America.

This was brought out by Frank Rembusch yesterday at the second session of these exhibitors, who are holding a convention at the Hotel Winton.

With the two opposing factions,

NEW YORK OFFICE  
FOR SENNETT, INC.E. M. Asher May Establish  
Headquarters With A. P.

E. M. Asher, Mack Sennett's personal representative, who arrived in New York from the coast about a week ago, is about to open New York office for the exploitation of Mack Sennett Comedies, Inc. Asher hopes to establish the new headquarters with the Associated Producers, of which he is treasurer.

Sennett's latest production, "Married Life," will be released June 15 by First National. September 15 another five-reel Sennett has to be delivered to United Artists and with the completion of this contract Sennett will then be ready to commence activities for the Associated Producers, of which he is treasurer.

Asher announces that Sennett's plans include the production of eight or 10 two-reel comedy features per year and four or five-reel super-comedies or comedy-dramas. Until the expiration of existing contracts the Sennett two-reelers will be distributed as heretofore, in Paramount-Argenta. "Down on the Farm" by United Artists.

In denying a rumor that Sennett intends to abandon the two-reel comedy field Asher states only 10 will be produced annually instead of 25 as heretofore.

## ATTACK PICKFORD.

English Distike Sir James Barrie Claim.

British newspapers are taking violent exception to what they term the nerve of some American periodicals in claiming that "Op of My Thumb," recently filmed by Mary Pickford under the title of "The Duchess of Suth," was written by Sir James Barrie.

They claim that the only foundation for such an assertion is Mary Pickford's desire to appear in a Barrie play.

"Op of My Thumb" was written by two Englishmen, Frederick Farr and Richard Fryce, and the vehicle was originally intended for Lottie Freese, but was eventually played by Hilda Trevelyan. In this country the part of the little laundry girl was made famous by Maude Adams.

one headed by Rembusch and the other by Alfred S. Black, coming over early to what has been known as the Sydney S. Cohen forces, the Motion Picture Theatre Owners of America are determined to show a solid front to the foe; to oppose silently and surely the producer who is entering the exhibition field.

Rembusch headed the committee of 17 appointed at the Chicago convention in April, who interviewed the big producers for a report on their attitude toward the producing exhibitor question.

## Production Report.

In the report which Rembusch made all producers, with the exception of two, have stated their intention of remaining within the production field, and in the majority of cases offered to aid the exhibitors if they can consolidate themselves into a permanent national body.

At the close of the report Rembusch asked the members to select an organization president who is a great man and who is not allied in any way with the film game. Former President William Howard Taft was cited as a logical example of what their president should be.

"What we want is a great man at the head of this organization," Rembusch said, "a great man who will carry out the work our country expects."

Rembusch praised the films which promote Americanization work, condemned the alleged profiteers in this type of picture, stating that propaganda films are often issued at exorbitant costs. Legislation and censorship were mentioned also.

The work of picture houses during the war and their present help in combating the element of unrest was praised by Rembusch. He also attacked the reformers, "who are out to get you, and out with millions, too, to establish the community houses, saying all the while you don't know how to run theatres and you've got to show them."

The committee of 17, representing every State in the Union, drew up the business of the convention and established rules whereby members might be defined. At the afternoon session 19 men were challenged because of their seemingly close relationship with production. None was withheld. It will be announced today whether they are to be admitted as independent exhibitors.

## No Filibustering.

The attempt at filibustering in the morning session was entirely absent in the afternoon. So strong was the tension early yesterday before Director of Parks Floyd R. White could turn over the keys of the city, there were loud calls for "Mr. Chairman." These were promptly squelched, and after Mr. White had welcomed the exhibitors expressed a hope for unity in one big organization and pleaded with them to hold the cost of picture entertainment within reach of the ordinary man, there came the adjournment.

At the afternoon session permanent officers were elected. Henry H. Lustig, Cleveland, was unanimously elected chairman. Wilford C. Patterson of Atlanta, who called the exhibitors to Chicago, was elected recording secretary.

Adolph Zuker, president of Famous Players-Lasky, arrived Tuesday to attend the annual meeting of the National Association of the Motion Picture Industry at the Hotel Cleveland.

"I came on," said Zuker, "merely to attend the meeting of the national association and to renew friendships with the exhibitors who have gathered here for the various conventions. I am having a fine time and am glad to see the exhibitors meeting together."

Zuker said he had just received a wire from New York that James L. Lasky, first vice-president of the company, had signed a contract with Paul Choate, architect and designer, to act as supervisor of the construction of sets for Paramount.

The signing of 'chain follows the announcement that Fearless Stanislaws, creator of the "Stanislaws Girl" on magazine covers, has given up painting entirely and has signed a contract to work exclusively for Paramount as director.

## Goldwyn's Opposition.

In a direct statement from Samuel Goldwyn, president of Goldwyn, regarding producing companies buying theatres, he stated yesterday he wants Goldwyn put on record as being opposed to his company buying theatres.

"We are not desirous of buying or building theatres, we are producers; our object is to give and make the best pictures in the market, and as we intend making high-class representation in every city, Goldwyn pictures must be shown in every city in the United States, and we will only buy or build theatres as a matter of self-protection; in other words, as long as Goldwyn pictures are shown in every city we shall continue as before to make pictures, and good pictures."

Secretary Franklyn K. Lane, of the Department of the Interior, will address the exhibitors this afternoon at 2 in the ballroom of the Hotel Winton. The second speaker will be Senator James Walker, the New York State representative.

ENGLISH FILM MEN  
SELLING STOCK

Prospectus Sets Forth Investing Possibilities.

A copy was received in New York recently of a prospectus issued by the Trafalgar Film Producing Co., the object of the new company being to produce all-British films, according to the most modern methods and under auspices which will enable American films to be readily competed with.

The new company is capitalized at 25,000 pounds (\$100,000 prevailing rate of exchange), divided into 25,000 ordinary shares of one pound (\$4) and 100,000 deferred shares of one shilling (20 cents). Of this 17,000 ordinary shares at par and 1,000 deferred are being offered and applications for 100 ordinary shares are entitled to apply for 20 deferred. With this sum of 19,500 pounds (\$78,000) it is proposed to make at least six super films, each to cost 2,000 pounds (\$8,000). These presumably are to compete with American films and the prospectus values the American rights of the proposed product at 500 pounds (\$2,000) each.

The prospectus goes on to state that American producers are making lavish productions, regardless of cost, but the British public is eager to see British films and the exhibitors are willing to pay 100 per cent. more for those super exclusive British films than they would for American and continental films.

The company's cities as its assets the exclusive services of one Edward Moran, the film rights of "four well known books" and an option "on about 10 English plays," the services of "one of the best cameramen," together with his camera and printing apparatus and an option on a "first class studio."

After taking up these various opportunities, how they are going to make six super feature pictures with the money that is left is not replied by the prospectus.

## JONES MOVES TO SUPERRA.

William Jones, formerly with the Famous Players-Lasky Co., has been engaged by the latter company to supervise the construction of sets for Paramount.

FRANCO-AMERICAN  
\$60,000,00 CONCERN

Report Has Formation of Gigantic Film Organization.

Rumor is current in New York that a Franco-American film organization is about to come into being with an equally divided capital of \$60,000,000 francs (\$60,000,000 normal).

Albert Dalimier, former French Minister of Fine Arts, is reported to be the head of the French organization, and Andre Himmelf is on his way to New York as representative of the French group to ratify agreements already concluded.

The identity of the American group is being carefully guarded and in discussing the matter the trade is recalling recent activities in Europe of representatives of Fox, Selznick and Famous Players.

When Adolf Zuker was in France some weeks ago he hinted that he was concerned in a big development of the film industry in France, and although there is nothing definite to substantiate the conclusion, it is believed that he referred to this new mammoth organization.

One of the objects of the proposed Franco-American combination is supposed to be as an offset to the recently consummated German-Italian alliance. American interests were known to have been in negotiation for a combination with German interests, but they were nixed out by the Italians.

## ENGLISH WORK HARDER.

But Proceed on the Wrong Dope.

Fred Goodwins, an Englishman who made a reputation as a film actor during the five years he spent in Los Angeles, and who has produced five feature dramas in England in the last 18 months, has unburdened himself to his countrymen with an explanation of why British film is making little, if any, progress in its efforts to compete with the American product.

Goodwins states that the lack of encouragement to real brains and the clinging to obsolete methods of production are driving ambitious young men who cannot get a chance in their own country to go to America. He says: "We think we are taking the game seriously and being uncommonly spy, but we are not; we are only working six times as hard as we need to do, and still slapping on the wrong dope. And, until we get wise to it we are going to continue to look like the small pup in Landseer's 'Tug' and impotence."

## SERIES OF COMEDIES.

Cleveland Firm to Start Work About July 15.

Cleveland, June 9.—The Hurd Pictures Corporation, composed of Cleveland business men, with A. H. Finch as president, and a capital of a million dollars, will start making a series of comedies about July 15. Contracts have been made for a studio site.

A temporary studio has been completed at 3250 Hurdis avenue.

E. R. Carpenter, former camera man for D. W. Griffith, is here purchasing necessary equipment, and will later act as chief camera man.

## EASTMAN RETURNS.

Head of Kodak Co. May Resume Building Operations.

Rochester, N. Y., June 9.—George Eastman, head of the Eastman Kodak Company, returned to his home in this city June 3 from a trip to Japan with a party of notable American business leaders who were the guests of the Japanese Association of Japan.

The idea of the trip was to look over Japan and get acquainted socially and commercially.

Many changes of importance are expected to be announced by Mr. Eastman within the next two weeks, one of which he will resume building operations on the National Academy of Medicine building, which was suspended due to lack of labor and material just before he departed. During the past week building persons totaling a million dollars have been placed in the American company and work is being pushed up to the point at Rochester, N. Y.



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With BRYAN, MEHLINGER & MEYER'S  
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**HIAWATHA'S MELODY OF LOVE**

THE NEW DANCE CRAZE  
**The JAZZ-DANCE  
- REPERTOIRE**  
BY CHRIS SMITH AND JOHN BROOKS

RELEASED:  
Nora Bayes' belted  
hit,  
**"JUST LIKE  
A GYPSY"**  
As originally intro-  
duced in  
"LADIES FIRST"

THE OVERNIGHT SENSATION  
**I'M ALWAYS FALLING  
IN LOVE WITH THE  
OTHER FELLOWS GIRL**

I'LL BE WITH YOU WHEN  
**THE CLOUDS  
ROLL BY**  
BY THE THREE  
WHITE KNUXES

**MY ISLE OF  
GOLDEN  
DREAMS**  
BY KAHN AND ALDEN

JEROME H. REMICK & CO.

CASTILLIAN FOX-TROT

## LA VEEDA

by NAT. VINCENT AND JOHN ALDEN

THE MUSICAL GEM OF THE SEASON

## VENETIAN MOON

by KAHN, GOLDBERG AND MAGINE

THE HIGH CLASS BALLAD  
**YOUR EYES  
HAVE TOLD ME SO**  
by KAHN VAN ALSTYNE AND BLAUFLUTS  
THE BEAUTIFUL STORY BALLAD  
**WHEN HE GAVE ME YOU  
MOTHER OF MINE**  
by BOB MURPHY AND ELMORE WHITE

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PHILADELPHIA • 31 SOUTH 9TH STREET  
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MINNEAPOLIS • 218 ANTONIO BLDG

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PORTLAND ORE • 322 WASHINGTON ST  
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# VARIETY

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## BIG PICTURE STRIKE COMING

### FREE LUNCH SERVICE NOW AT FIDELITY'S CLUBHOUSE

Eats Served Daily From 1:30 to 6—From 40 to 50 Members a Day Availing Themselves of This Service—Frontage to Be Renovated. After Village Fashion.

The Actors' Fidelity League has installed a buffet lunch service at Fidelity headquarters, free to members and properly vined visitors daily from 1:30 to 6. The luncheon is served in the attic of the Fidelity clubhouse and consist of tea, coffee, sandwiches, soup, cake, ice cream and similar dairy dishes. The Fidelity attic has been remodeled and fitted up with all of the attributes of a first class apartment. (Continued on Page 3.)

### ADVANCE AGENTS DISCUSS HARDING

Feeling Does Not Bode Well for G. O. P. Nominee.

There is a feeling among the advance agents of the theatre that does not bode well for the Republican nominee for President, Warren Gamaliel Harding. There were a flock of the agents at the regular gathering place at Broadway and 43d street, Tuesday, among them any number of Republicans when Charlie Voss threw the first bomb. After questioning the Republicans as to how they liked the Chicago state, he asked them if they had ever played Marion, Ohio, and tried to do business with the "Star" there at \$1.25 an inch for theatrical stuff. With that he walked away and the sentiment was swung with the one question.

### WALL ST. MEN GIVING FILMS "ONCE OVER"

Los Angeles, June 16. Douglas Fairbanks and W. J. Hiss, the latter the former director general of the Red Cross, are here at the Metro studio, dispatched by Wall Street interests. Hiss is looking into the picture business and will make a report upon which financial men will decide whether to withdraw their support from the industry or put up more millions. Hiss will remain here about three months. His mission is a secret one.

### DISAPPEARING "TNCs" COST PHONE CO. MUCH

\$500,000 Annually Lost in Fly-by-Nighters.

The New York Telephone Co. loses approximately \$500,000 a year through the failure and disappearance of fly-by-night theatrical promotions and picture concerns, according to the compilations of one of its auditors. The telephone man says these firms incorporate for small sums and immediately apply for a trunk line or telephone. A small deposit is required, remitted on the first month's bill. When the concern approaches the crash it uses the phone haphazardly the month before for long distance, etc., running the last month's total into big figures. This and the fact that, owing to the enormous amount of clerical work required, the bills are usually two months being computed, explains the company's losses. Some kind of remedy is being evolved which will require a deposit to remain in the company's hands until its investigation department is assured the concern is stable and not one of the disappearing variety.

### BAD BUSINESS ON COAST.

"Wedding Bells" Quitting Out There. \$2.50 Too High.

San Francisco, June 16. "Wedding Bells" will cancel all Coast time and jump direct to Chicago following the fortnight's local engagement at the Curran which starts June 26.

The cancelling of Coast territory is due to bad business, and another reason ascribed is the \$2.50 admission prices the show has been asking.

### CHICAGO OPERA SWITCHES.

Chicago, June 16. Herbert M. Johnson, director-general of the Chicago Grand Opera Company, announces that his company will play six weeks in New York next season instead of five, and will use the Manhattan opera house instead of the Lexington. The New York season will be from January 24 to March 5.

### GENERAL TIE-UP DUE SEPT. 1

Strike That Will Involve All Unions Engaged in Manufacture and Distribution of Pictures Certain Unless National Assn. Meets Craftsmen's Union's Demands—Conference on July 15—Use of "Trade Seal" Is Chief Bone of Contention.

### UNIONS CONFIDENT

A general tie-up of every branch of the picture business, to be brought about by strikes of the various affiliated union labor organizations, the members of which are concerned in the writing, acting, directing, photographing, shipping and projecting of films, is threatened Sept. 1, unless the National Association of the Motion Picture Industry agrees on or before the date mentioned to accede to a list of 21 demands submitted last week by the Motion Picture Craftsmen, Local 614, I. A. T. S. E.

Chief among the demands of the Motion Picture Craftsmen, which include several calling for a revolutionary changing about of working conditions and wage scale increase of approximately 35 per cent, is that every inch of film handled by the M. P. C., the membership of which is made up of laboratory workers, developers, tinters, toners, etc., be stamped with a union "trade seal."

Through a three-cornered agreement entered into at an executive (Continued on Page 35.)

### ALEXANDRA CARLISLE A G. O. P. ORATRIX

Dramatic Actress Secured Nomination.

Chicago, June 16. Alexandra Carlisle (Mrs. Pfeiffer) the actress, was among the women who made speeches to the Republican convention. She seconded the nomination of Gov. Coolidge and outshone all other women talkers in appearance and delivery, though the reporters made light of her "material." Arthur Brisbane complimented her figure and William Jennings Bryan said "that speech of all from standpoint of oratory; from all other standpoints, null and void."

### BARRYMORE TO PLAY RICHARD ONLY FOUR TIMES EACH WEEK

Some Lighter Play Will Be Given on Alternate Nights—Strain of Performance Broke Star Down Last Winter—Was Drawing \$19,000 Even in Lent.

### A. E. A. CANDIDATES' ELECTION EXPENSES

Emerson Said to Have Spent \$9,000; Lackaye, \$1,200.

An estimate of the election expense incurred by the candidates for the presidency of the Actors' Equity Association says John Emerson, announced as the winner, had \$9,000 spent in his behalf by the Emerson campaign committee, while Wilton Lackaye's campaign committee expended in the neighborhood of \$1,200.

It was reported earlier this week Lackaye was apalling the finish of the official count before asking that the vote be inspected; to determine how many votes were declared invalid, what percentage would have been valid if the vote had been cast May 31, and how many "double votes" figured in the general result.

Lackaye's adherents said that this phase of the A. E. A. election would have considerable to do with Lackaye's decision as to any further action in the matter.

The counting of the votes in the Actors' Equity Association election, held June 4, had not been completed up to Wednesday afternoon. When the tellers stopped counting last Wednesday they did not resume until Monday of this week, owing to Brandon Tynan being absent on his wedding tour.

At the Equity offices it was stated Wednesday that the counting would not be completed for several days, probably Saturday.

Last week, Wednesday (June 9), when the count stopped temporarily, it was announced John Emerson had been elected president "by a decided majority."

### PLAY FOR EDNA GOODRICH.

Edna Goodrich will produce and star in "Shadows" next season, a new three-act comedy drama written by Octavus Roy Cohen. The show opens shortly after Sept. 1 for a preliminary tour, after which it will reach Broadway in a Shubert house.

Since John Barrymore returned to New York from Mulden's health farm at White Plains some weeks ago there have been reports regarding limiting the number of weekly performances of "Richard III" when that attraction resumes its run at the Plymouth in the fall. It is practically certain Mr. Barrymore will not appear for the usual eight performances weekly. "Richard" probably will be given but four times weekly. According to the present plan, Arthur Hopkins, who produced "Richard," will offer a lighter show for the other four performances each week, this solution being unique for Broadway, if carried out as reported.

Those acquainted with the tasks undertaken by the star say the limiting of "Richard" performances is logical. Mr. Barrymore's admittedly strenuous role in "The Jew" was outdistanced by the strain of playing "Richard," which resulted in a nervous collapse and the sudden closing of the place during Lent. "Richard" was regarded as a dramatic sensation. Limiting it to four times weekly, practically insures it remaining all of next season. Barrymore was playing to \$19,000 weekly when it stopped, the takings having increased during Lent, when the theatrical rule calls for a slowing up at the box office.

### BARNUM-BAILEY CIRCUS AT OLYMPIA, LONDON

Engagement to Be 12 Weeks, Starting Xmas.

London, June 16. The arrangements made for the Ringling Bros. and Barnum-Bailey combined circus to come over in the fall includes a London engagement for it at the Olympia. The London run for the circus is to be for 12 weeks, starting Christmas next. John Ringling is to shortly sail, if he has not already departed from New York, to prepare for the English invasion, following the long lapse since the original Barnum-Bailey circus played London tours.



## SWITCH FOR MANCHESTER HOUSE RAISES ROW OVER BARRED ACTS

**Moss Empires Get Palace Away From Variety Controlling—Theatre Management Now Against Exercising Right to Bar "Opposition"—Former Bookers Insist.**

London, June 18.  
The Palace, Manchester, one of England's important music halls, after a number of years has switched its bookings from the Variety Theatres Controlling Co. to Moss Empires.

This has involved the Palace in a controversy with its former booking representatives as to the Variety Controlling's right to bar acts playing "opposition." Oddly enough, the management of the Manchester hall is very much averse to exercising the barring clause, whereas its former booking people are insisting on it.

The Palace managing director has inserted in the theatrical papers an advertisement notifying artists that as all artists' contracts having been made in the name of the Palace company are therefore the property of said Palace corporation, it is entitled to permit an artist to appear at other places of entertainment within the barred area.

Variety Controlling threatens artists with damage suits, and the Palace people counter with the contention that they are the only ones that can possibly be entitled to any alleged damages.

### "EAST IS WEST" HIT.

George Nash Repeats New York Hit.

London, June 18.  
"East is West" opened at the Lyric June 9 and scored a huge success. George Nash made a big hit in his original part, and Frank Petley shared honors with him, and Iris Hoy, although she was anything but Chinese, was welcomed enthusiastically.

### "ANGOT" WELL RECEIVED.

Paris, June 18.  
The management of the Gaite, after a brief spell with "The Gaiety" and a short revival of "Veronique," put on Leon's famous operetta, "La Fille de Madame Angot," June 5. Marguerite Carre holds the role of Mlle. Lange, Raymond Lelanne (who has just returned from New York, where she sang in Masterbach's "Blue Bird," of which Albert Wolff made the musical version) the role of Chabrier.

The revival, though so well known, met with a good reception, as these old operettas always do here.

### FLERS' "KITTY."

Paris, June 18.  
F. L. Flers, the revue producer, has written a light comedy entitled "Kitty," produced June 10 at the little theatre in the Rue Louis le Grand known as La Potiniere. Flers has taken over the house from Saint Granier (due for A. de Courville's Marigny show), and Gaston Gabarobe.

"Kitty" seemed to please in spite of the heat.

The piece was adapted from Monckton Hoff's English comedy, "Anthony in Wonderland." Flers plays Anthony; Mme. Marville is Sybil.

### "QUAKER GIRL" REVIVAL.

Paris, June 18.  
"The Quaker Girl" in French, an opera at the Olympia prior to the war, when under direction of Jacques Charles, was revived at the Ba-Ta-Clan by Mme. Ravina June 9 to succeed the operetta "Flup," which has been quite a success.

"The Quaker Girl" fits the large Ba-Ta-Clan splendidly.

### "ARABIAN NIGHTS" MIGRATES

Paris, June 18.  
Jacques Walford is removing his successful show, "Mille et Une Nuits," from the Opera des Champs Elysees to the Theatre des Varietes, the run in Paris being longer than anticipated.

The show will afterwards be put on the road, visiting Belgium and possibly London.

## HARRY PILGER PUTS ON CLEOPATRA DANCES

Ida Rubenstein Financing the Big Paris Show.

Paris, June 18.

Harry Pilger appeared successfully with Ida Rubenstein in Gluck's version of Shakespeare's "Anthony and Cleopatra," music by Florent Schmitt, at the Opera, June 18.

Mme Rubenstein plays Cleopatra and DeMaz appears as Anthony, with Albert Brasseur, also Wagner and Mmes. Rosset and DeVilliers. Pilger put on the dances, Chevillard conducting. Five performances only are announced. Mme Rubenstein is financing the proposition.

## G. & L'S FUTURE LONDON PROGRAM

Manchester Royal Passes to Them in 12 Months.

London, June 18.

Greenwich & Laurillard's future program includes "The Great Lover" at the Shaftesbury, with "Muscovitch," a musical version of the old farce "A Night Out," follows "Kissing Time" at the Winter Garden; in conjunction with Oscar Asche they will produce "Mocca" when "Chu Chin Chow" finishes at His Majesty's; Granville Barker will produce Masterlinck's "The Betrothal" at a theatre not yet decided.

The Royal Manchester, passed under their direction in 12 months' time.

## GUY STANDING'S WAR SERVICES RECOGNIZED

King Decorates and Elevates Actor to Knighthood.

London, June 18.

Guy Standing has been decorated by the King and elevated to knighthood. He is now Sir Guy Standing, K. B., having been named in the last list of honors issued.

Standing at the time that England declared war in Germany was playing in America, and immediately sailed for home and offered his services to the crown. He was in the Royal Naval Reserve as a lieutenant commander and later as a commander. At one time he went into the German lines on secret work.

He has retired from the stage and is now interested in several financial ventures in "the city."

### "Mabel's Room" Sept. 13.

London, June 18.

George McLellan will produce "Up in Mabel's Room" at the Comedy September 13.

## WHEN REFUSED ADMITTANCE TO PALACE, RUSSIAN SUES

**Agent of Imperial Government Brings Action Against Sir Alfred Butt for Damages—Defense Is That Said Is Not a Fit Person to Enter Theatre.**

London, June 18.

Boris Said, agent of the Russian Imperial Government and associated with Gilbert Miller in theatrical enterprises, has brought an action against Sir Alfred Butt for damages, consequent to being refused admittance to the first night of "Whirligig" at the Palace, after Said had reserved his seats.

The defense is that Said is not a fit person to be allowed in a theatre, in view of unsubstantiated charges made against the Palace management with regard to the forced withdrawal of "Moniteur Boulevard."

Said's party was met by the assistant manager, who told him they would not be admitted and the attendant had orders to prevent their entrance.

Said was recently connected with a company of British film players sent to Russia to make anti-Bolshevik pictures.

### OLD BOOK, NEW MUSIC.

Frederick Austin's Music to 1727 Book.

London, June 18.

"The Beggars," an opera originally produced in 1723, was revived here at the Lyric Hammersmith with new music by Frederick Austin. The revival was a brilliant affair.

### HIP'S NEW SHOW POSTPONED.

London, June 18.

The opening of the new show at the Hippodrome has been postponed until tonight (June 18).

The Dolly Sisters, opening with the new Hip show, writing to New York, said they were in the Shirley Kellogg dressing room at the London Hip. It is the first time Miss Kellogg's dressing room there has been occupied by other than herself. In private life Miss Kellogg is the wife of the Hip's producer, Albert de Courville.

## "PIF PAF" IS FIRST DE COURVILLE SHOW

Opens Marigny at Champs Elysees for Summer.

Paris, June 18.

The opening of the Marigny, Champs Elysees, for the summer season by Albert de Courville finally happened June 11, when he presented a revue, "Pif Paf," signed by de Courville, Barde and Carre. The sketches by the latter couple are pure and will probably be cut.

Arnaut Bros, musical clown, are successful and Miss Stevens proved to be a good dancer.

The principal acts include the "Zigzag" ladder from the London Hippodrome, a sketch from the Palace, an oriental tableau and staircase with mirror. The revue appears to be successful.

The cast also includes Shirley Kellogg, Renee Fagen, Mme. Merindol, Messrs. Boisset, a good local comedian (who did not go so well in London recently), Saint Granier (chamberlain, who is also interested in the Potiniere cabaret) and Sergius, an excellent comic.

Bert Howell has been appointed manager.

### COCHRAN'S PLANS.

London, June 18.

Charles R. Cochran will produce four new pieces in London before September. He presented Faylawn at Prince's June 15 at popular prices. Smoking was allowed.

### GLADYS COOPER CHEERED.

London, June 18.

Gladys Cooper received an enthusiastic reception when she revived "My Lady's Dress" at the Regatta June 5.

CABLE NEWS ON PAGE 3.

## DE COURVILLE MAY LEAVE MOSS EMPIRES IN OCTOBER

**His Contract Expires Then and Inside Gossip Says He Will Not Renew—Concern to Stop Producing—Manager Was Responsible for Revues at Hippodrome.**

London, June 18.

Albert de Courville's contract with Moss Empires expires in October next, and, according to inside gossip, will not be renewed.

Moss Empires is calling in all its touring revues and will drop out of production entirely after the current year.

De Courville is general manager of the London Hippodrome and in charge of all legitimate and revue productions made by that important theatre circuit in England. He has held this position for a number of years, making periodical visits to America with carte blanche to contract for plays and artists to the name of Moss Empires, with which he has no long been identified.

Originally private secretary to the late Sir Edward Moss, head of Moss Empires (the largest music hall circuit in England in point of theatres owned or controlled), de Courville has risen to a post of importance second only to the managing director.

De Courville is believed to have been responsible for changing the policy of the London Hippodrome from vaudeville to revues, which were understood to have been highly profitable. After these revues productions had run their course at the Hipp they were sent on tour, and de Courville made other revue productions designed purely for provincial touring.

### STARS IN LONDON.

Bothorn and Marlowe May Act There.

London, June 18.

James K. Bothorn and his wife, E. H. Bothorn and Julia Marlowe are all here. The latter two may appear in London.

### COCHRAN'S PRODUCTIONS.

London, June 18.

Charles Cochran will present native companies from Italy, Russia, Spain and other countries at the Garrick in the autumn. He will also produce a musical play based on the Arabian Nights, music by Cuvillier.

Frank Fay in London, Engaged.

London, June 18.

Frank Fay (late of Fay, Two Coleys and Fay), now in London, has been engaged by Greenwald & Laurillard in one of that firm's musical productions, which goes into rehearsal immediately.

LEON  
EROL

STILL IN VAUDEVILLE  
Drama, M. & G. Edition

We are still of the opinion that we expressed on the occasion of the first production that the best thing in "The Whirligig" and, indeed, one of the best things in any revue in London at the moment, is the burlesque melodrama, "For Pity's Sake," with Mr. Charles Withers.

CHARLES  
WITHERS

His is a perfect little piece of acting and so much off the beaten track that it has the effect of making other things seem to cry on the side of the common-place.

London Times.



# WAR DONE, CZECHO-SLOVAKIA HAS GONE AMUSEMENT MAD

**Giving Food to Players Across Footlights Instead of Flowers One of Curious Customs in the New Democratic Political Land—Vaudeville Conditions Are Poor.**

From Europe's new country, Czecho-Slovakia, which has been for its heart, and is made of portions of what was formerly in the kingdom of Austria-Hungary, has finally come news concerning theatrical conditions. What is said of affairs in Czecho-Slovakia also should pretty well apply to the latter country.

The giving of food to players, handing the gifts across the footlights instead of flowers, is one of the curious customs, which is the outgrowth of the war. The new political land is a democracy. It saw little fighting within its own boundaries. Theatres continued to operate but since the war the country has gone amusement mad.

Vaudeville conditions are not good. The business in the music halls has been great but as a whole vaudeville is "shot," mainly because there are no new acts. Many of the native acts disbanded during the war, with some of the members killed or wounded in the fighting. There is a law which prohibits acts coming in from other countries as long as native turns are out of work. It is hoped to secure a change to correct the increasingly difficult problem in the variety halls.

**Depends on Legit.**  
The public is dependent there are the "legit" they are grand opera, which predominates, with Wagner programs favored (excellently given with great orchestras accompanying); classical drama (with Shakespeare principally); then a third class, farce, taken mostly from the French and un-expurgated. These plays are reported to be lucrative and fifty, but there is capacity attendance.

Performances begin in the evening according to the length of the show. Should a long opera be presented the overture time is as early as 8:30. All shows are designed to conclude by 10:30. That is a provision that resulted from the conservation of fuel. There is a promise before the performances and there are long intermissions. No one is permitted to enter a theatre while playing is in progress. Audiences are conspicuous for their lack of dress—they attend in anything. Applause is permitted only at the conclusion of an act.

**Live Pig Rare Gift.**  
The giving of food is one of the perquisites of the players. Flour, coffee and other much desired articles are tendered favored players. Recently a live pig was presented across the footlights and that was considered a rare good gift.

All the companies in Czecho-Slovakia are stock companies, with the visiting stars the big features. That system has fallen off of late, for foreign stars consenting to play in the country because of the fluctuating exchange of money and taxation. Salaries of the players appear large to brown but very little as counted to American dollars.

Information as to theatricals in Czecho-Slovakia came from Fred Lynch, who is well known in theatrical circles over here, where he has friends and interests. Mr. Lynch is a mining engineer and was sent to the new country by copper interests to arrange for a system of credit.

## CORAL'S PARD LEAVES

Chicago, June 18.  
Edna Leedom, partner of Coral Melnotte, leaves the act this week to go into rehearsal in a comedy role for A. H. Woods in "Ladies Night."

Miss Melnotte is negotiating for another partner.

## THREE DONORS IN ACT.

Kitty, Rose and Ted Hunter are preparing a vaudeville dancing production that will have all of them in it.

Harry Weber has the act.

## CLEVELANDS CHANGING BITING.

Claud and Marion Cleveland will be billed in future as Claud and Marion.

They have used the former team name for the past 15 years.

## GOODWIN SUES FOR "RHAPSODY" PROFITS

**Former Avon Comedy 4 Member Files Accounting Suit.**

Harry Goodwin, formerly of the Avon Comedy 4, is plaintiff in an accounting suit against Charles Dale and Joseph Smith, two other members of the quartet, claiming a partnership interest in the act. The defendants have produced the "Hungarian Rhapsody" act, with Burns, Kison and company in it, now playing the Keith and other time. Goodwin alleges an interest in the act and seeks to recover his share of the profits.

Dale and Smith, through their attorney, Julian Kessler, claim they own the material of the act, that Goodwin was only employed by them in it, and that they are simply producing it with a new cast, thus absolving them from any of Goodwin's claims.

## SAV, WITH "SHINER," THIRSTS FOR TROUBLE

**Wearing D. S. Emblem on Eye, Would Fight Patrons.**

Chicago, June 18.  
Fighting Frank Fay had two public run-ins with members of his audience in the first week of the "Century Midnight Whirl" at the La Salle. Wednesday night he stopped his monolog to bowl out a man who made some noise in the balcony, begging him from the stage with clenched teeth and fists to come down and fight him or meet him outside after the show. Saturday night, after the nomination, when thousands of jubilant fans were intoxicated, Fay was working in the aisle and took umbrage at the attitude of a man on the main floor.

The performance stopped while the comedian indulged in personalities with the drunk, but a uniformed policeman led out the wobbly party before anything happened. Fay still wears the black eye contributed by Billy Halligan, and, far from being mortified over it, mentions it and gives Halligan "credit." At one stage he facetiously puts a black patch over it.

## CHICAGO DRESSERS UNITE

**Women Who Help Actresses in Union.**

Chicago, June 18.  
The women dressers of the Chicago theatres have organized a union and applied for a charter with the American Federation of Labor. Thirty charter members joined, paying \$10 initiation. Dues are 75 cents a month.

The working rules call for \$10 a week per actress dressed in two-day houses, \$15 in three or more a day vaudeville, and 50 cents an hour or \$10.50 a week per actress in musical shows. The unionettes reserve the right to say how many they can dress, provided they can give any actress 30 minutes before entrance to 10 minutes after exit. The constitution specifies that members must be white.

## SOLLY TUREK MARRIES

Solly Turek, one of the Lowes of the bookers, hopped off Tuesday evening at the age of 24. His wife was Edna Stevens non-professional of Hoboken, N. J.

Following the wedding ceremony the newlyweds started on a two weeks' honeymoon in Irving Tishman's Elgin 6, going westward toward Chicago, with a stop-over at Niagara shared by Tishman.

Turek has been with the Lowes forces since he started to grow up.

## SHUBERTS BIG TIME OFF, LEGIT BELIEF

**Routes for Shubert Attractions Taking in All Theatres.**

The belief now in the legitimate field is that the proposed Shubert big time vaudeville battle is going to be declared off. The reason is bookings for next season in all of the big towns around the country have been arranged for into 1931 and the Shuberts have seemingly not made any reservations of time which might portend the turning of some of their houses over for vaudeville purposes.

When the possibility of the Shuberts entering the vaudeville field was first mentioned some weeks ago the producers on that side of the fence believed that it meant the turning over of a number of the legitimate houses for vaudeville shows. They raised a howl, but were evidently informed that none of the houses was to be used. This seems to have been borne out by the manner in which next season's bookings have been made without any reservations of time in any of the bigger cities.

In the event that the vaudeville fight does not come along it would seem as though it is going to be confined entirely to the houses operated by the Lowes interests and that none of the regular Shubert houses are to be used in the battle.

This is also true of the additional houses that the Shuberts are lining up for attractions are already being booked into Alhambra, Broadway, and the Shuberts take over this season.

The Shubert end of a possible big time opposition is the only end viewed by the legit. They do not speculate upon the Low Circuit as a big time contender, saying they know nothing of vaudeville within vaudeville.

The Low Circuit appears to be in the same position regarding big time as it has previously stated, without any steps taken toward forming a big time organization to date.

## BAYES OPENING AT \$2,500.

**Takes Six Weeks in Vaudeville Over Summer.**

The Palace, New York, will have Nora Bayes for two weeks, commencing June 21; two more weeks will follow at Keith's, Atlantic City, then a week each at Keith's Colonial and Riverdale, New York. That will close up Miss Bayes' summer vaudeville tour.

Jennie Jacobs placed the bookings at \$2,500 weekly, it is reported.

## TANNEN WITH BAYES.

A report says Julius Tannen, the vaudeville monologist, has contracted to appear next season in the new production that will star Nora Bayes.

## FIDELITY FREE LUNCH.

(Continued from Page 1.)  
cial club. The additions include a new \$2,400 baby grand piano.

The free luncheon service was installed by the Fidelity directors for the accommodation of members rehearsing in the neighborhood. It will be continued as a permanent feature throughout the year. From 40 to 50 members a day are availing themselves of the gratis luncheon service, which compares with the mid-day luncheon menus of the best hotels.

**Food Prepared on Premises.**  
All of the food is prepared on the premises a kitchen having been installed in a room adjoining the attic. The attic itself now occupies the entire top floor. A different female member, usually a star, dictates as hostess for the Fidelity lunch daily. It is planned to supplement the lunches with speakers and light entertainment a couple of times a week shortly.

The Fidelity membership has now reached 1,000. The dues are \$5 a year, with \$5 for the initiation fee. Howard Kyle, executive secretary of the A. P. L., stated this week it is not likely the Fidelity dues will be raised for several months.

The front of the Fidelity headquarters is to be renovated after the fashion of Greenwich Village, with white concrete and green trimmings, at an estimated cost of \$5,000. Work on this improvement will start July 1.

Mr. Kyle said the Fidelity is more than holding its own in membership at present.

# VAUDEVILLE PRESS AGENTS TALK OF FORMING SOCIETY

**Francis P. O'Neill of Lynn, Mass., Olympia, Responsible for Inauguration of Movement—Object to Get as Good a Break in Dailies as Sports.**

## JULIA CLIFFORD'S FIRST MARRIAGE ANNULLED

**Under Age When Marrying Adelbert Bradley.**

In a decision rendered in the Supreme Court of New York County, Mrs. Edward Swartz, professionally known as Julia Clifford, of the vaudeville team of Swartz and Clifford, secured an annulment of her former marriage to Adelbert Bradley.

The evidence showed Mrs. Swartz married the plaintiff June 6, 1918, and that he within a few months after the marriage abandoned and deserted her. He was not to be ascertained. He remained away and was reported as having been killed. July 23, 1918, the then Mrs. Bradley married Edward Swartz in the belief her husband was deceased.

Mr. and Mrs. Swartz lived together up to when Mrs. Swartz's first husband reappeared. He immediately started proceedings charging Mrs. Swartz with bigamy. Mrs. Swartz retained Harry K. Horchheimer as her attorney and instituted an action for annulment of her marriage to Bradley upon the grounds that at the time of her marriage she was not of age. Bradley set up as counter claim her subsequent marriage to Swartz.

The decision is as follows:—"Bradley vs. Bradley: Plaintiff brings action for the annulment of her marriage to the defendant upon the grounds that at the time of contracting said marriage she had not attained the legal age of consent. The only question presented therefore is the sufficiency of the so-called defense and counter claim, namely, that the plaintiff had entered into a second marriage and was cohabiting with her second husband. Plaintiff testified that before entering into her second marriage she wrote to the defendant's mother to see if she could not find out where defendant was and was informed that she did not know. Plaintiff next went to the defendant's friends, and they thought he was dead. Plaintiff next explained the matter to a lawyer, and he told her the defendant must be dead and that she could get married without taking any action. The plaintiff, because of her infancy when the marriage was contracted has an absolute statutory right to the annulment of the same and cannot be deprived of said right because of her relations with a third party."

Swartz and Clifford are at present playing at Low's, Dayton, O. They have one son, adopted by Swartz. He was formerly the child of Bradley.

## SUSPENDED FOR A WEEK

**Hennessey Serves Notice on Agents and Producers.**

D. F. Hennessey has notified all the agents and producers doing business on the fifth floor (popular price department) of the Keith office they will draw a week's suspension for failure to comply with the regulations which compel the agent to check up his list of available acts on Saturday mornings with the booking manager.

The bulletin board notice follows: **AGENTS AND PRODUCERS.**

The standing rule of this department is that each and every agent and producer of acts will on Saturday morning check up their bookings with the booking manager.

Failure to comply strictly with this rule means one week off the floor for the first offense. B. F. Keith Vaudeville Exchange, per D. F. Hennessey

A call has been sent out for a convention of vaudeville theatre publicity men to be held at the headquarters of the National Vaudeville Artists, Aug. 27-28. The object is to form a permanent organization of vaudeville house press agents, election of officers, board of directors, drafting of constitution and by-laws, etc.

Francis P. O'Neill, publicity man for the Olympia, Lynn, Mass., is responsible for the inauguration of the movement to form the publicity men's association. The body is intended to be national-wide in scope. It will be a social organization and will not concern itself with the matter of hours, wages or working conditions.

The main object, according to O'Neill, will be to get the press agents together to see if vaudeville cannot get as good a break in the dailies throughout the country as baseball, boxing and other forms of amusement.

It is planned to have committees get up statistics to prove to daily newspaper owners and editors that there is just as large, if not a larger public, interested in vaudeville news as there is in athletics.

## INCREASE NEWS SPACE FOR DENVER SHOWS

Denver, June 18.  
The Denver "Times" and "Rocky Mountain News," two of Denver's leading dailies, began today a new policy by which they will devote increased sections each week to amusements.

It is observed here that pictures and theatres are now drawing more public interest than sports, and space will be used in accordance.

## OTHER CABLES

### CLOSING AND OPENING.

London, June 18.  
"The Yellow Cockade" at the Scala, "The Choice" at Wyndham's, and "Pretty Peggy" at Prince's finished June 12.

Mme. Pavlova will fill the interim at Prince's, to be followed by "The Bird of Paradise."

"Back a Nice Young Man," a new play by H. Matthy, will be produced at the Apollo June 17.

### NEW "BRAN PIL"

London, June 18.  
The new version of "Bran Pil" at the Prince of Wales was well received. It includes a burlesque on the American crime drama called "The Farrel Mystery," by George M. Cohan.

### MRS TAYLOR'S "HAPPINESS"

London, June 18.  
Laurette Taylor will produce "Happiness" in London in the autumn.

### TWO FOR MILLION.

London, June 18.  
Groomsmith and Laurillard paid nearly a million dollars (\$90,000 pounds) for the Gaiety and Adelphi.

### AN AUSTRALIAN HIT.

London, June 18.  
Word from Australia declares Leo White and Clay Smith in "Bran Pil" have created the biggest success Australia has known in years.

### Morris Booked on "Mauretania."

London, June 18.  
William Morris has booked passage to return to New York on the "Mauretania," due to sail tomorrow (Saturday).

### Viola Tree Producing "Tempest."

London, June 18.  
Viola Tree's next Alhambra production will be "The Tempest," having finally had the piece passed.



# EFFORT TO OUST I. A. FROM A. F. OF L. PROBABLY LOST

**Inside Reports From Montreal Convention Say Resolution Was Defeated in Building Trades Own Council—Conflict of Authority Especially in Studio Building.**

Montreal, June 18.

The present indications are that the effort to oust the International Alliance of Theatrical Stage Employees from the American Federation of Labor has been defeated as far as the present convention is concerned. According to reports from the inside of the convention the resolution of Building Trades Department was defeated in their own council before ever having gotten to the convention.

Had the resolution been offered to the convention it would have required a two-thirds vote to pass it for expulsion and a majority vote to make possible a suspension of the I. A. T. S. E. from the Federation.

The I. A. T. S. E. has been in existence for 35 years. The aim of the Building Trades Department was to have its charter revoked and to compel the members of the I. A. T. S. E. to become members of the Brotherhood of Carpenters and Joiners or the Brotherhood of Electricians who would then have jurisdiction over all work on the stages and in the motion picture studios.

## Vote to Resist Ousting.

At the recent I. A. T. S. E. convention in Cleveland the I. A. T. S. E. voted to resist the ousting from the Federation to the last ditch and in the event that they were finally unsuccessful in this they would continue to fight to protect their interests. This would have placed two unions into the field. One affiliated with the A. F. of L. and the I. A. T. S. E. which would have been an outlaw union as far as the Federation was concerned.

This is not the first time that the I. A. T. S. E. and the B. T. D. have joined issue on this question. At the Atlantic City convention of the A. F. of L. last year the grievances of the unions were aired and it seemed at that time as if a tentative agreement would be arrived at in the matter. The hope, however, ended in disappointment for at the present convention two resolutions appeared dealing with the question.

One was from the Building Trades Department of the Federation and the other by seven individual members of the department. In the resolution over construction work in motion picture studios, by either requiring members of several unions of the Building Trades to affiliate with the I. A. or requiring that I. A. members infringe on the work of construction which the building trades claim comes under their jurisdiction. The B. T. D. officials state that an effort that they made to bring about an understanding on the matter only brought to light the fact that the I. A. T. S. E. executives were firm in building that the work came under the jurisdiction of their body.

In the resolution the B. T. D. was to ask the convention to direct the International Alliance of Theatrical Stage Employees to cease further encroachment upon the jurisdictional claims of the Building Trades Department, named such agreements that they have entered into with the motion picture producers that affected the members of the Building Trades Department and cause those members to be restored to their rightful organizations. The failure to carry out the spirit of this resolution within 60 days to bring about the suspension of the charter of the International Alliance of Theatrical Stage Employees.

President James Lemke of the I. A. T. S. E. is attending the convention here with the executives of his organization and they have managed to create a sentiment in favor of the I. A. President Lemke's contention that his organization had done valuable work in raising the status of the carpenters, electricians, scene shifters and other stage hands who are specially engaged in theatrical stage work and that an impossible situation would be created if the property man had to belong only to the upholsterers.

# DAVENPORT'S MAYOR O. K.'S DORIS' SHOWS

**Fails to Uphold Complaint of Citizens' Committee.**

Davenport, Ia., June 18.

After evidently informing the management of the Mighty Doris Shows that he would call upon its "Fairies in the Veil" and "Midnight Polka" with the police, the Mayor while the call, accompanied by a representative of the carnival, and the following morning whitewashed the shows, ordering their continuance.

A citizens' committee had complained that the shows mentioned were immoral and of a degrading nature. The Mayor said he saw nothing offensive when watching the performances.

It caused quite a local spat.

union, the electrician to the electrician's union, and so on. There would under such an arrangement exist a condition with so many different unions represented back stage that no co-operative action would be possible.

It was reported in New York this week that on the return of the Executive Council of the I. A. T. S. E. to this city they would have overtures made to them from the Equity in an effort to bring about a modification of the yellow card law of the I. A. organization as it exists in reference to small road shows.

The Equity has been frightened by the managers into the belief that if there isn't some action taken in regard to cutting down the cost of stage help in the one night stands there will be mighty few small touring attractions on the road next season and this would of necessity leave a number of the Equity membership without employment, although the Equity's "closed shop" ruling against the same producers could bring about that result also.

A modification of the "yellow card" law has been sought by the managers for the past five years. Through the United Managers' Protective Association effort has been made time and again for the release from this I. A. rule but it has been unsuccessful.

The newly organized Touring Managers' Association, the membership of which principally contains the managers of one night and split week stand theatres and the managers of small shows playing that time are reported as seeking a new contract from the I. A. T. S. E. and from the Equity. The Equity declared some time ago that it was going to declare a "closed shop" against all managers that were not members of the Producing Managers' Association with whom they now hold an agreement.

The Touring Managers' Association hope to arrive at some sort of an agreement with the Equity similar to that which the Chicago producers who have small companies playing out of that city, hold with the organization which permits of Monday performances.

It will endeavor to have representation of the Equity and the I. A. at a meeting of the Touring Managers' Association, which is to take place on June 28.

The general feeling, though unofficially expressed, in the International Alliance circles is that it would not be wise for the Equity to intercede in behalf of the managers on this question. The I. A. has always managed to protect its membership and it is up to the A. F. of L. to do likewise in a condition of this nature.

WALTON AND BRANDY  
New Players for LOEW  
By LOEW BY LOEW OFFICE

# MOSS' HAMILTON SURE FOR BIG TIME

**Other Moss Houses Playing Keith Pop Next Season.**

When the B. S. Moss vaudeville theatres enter the Keith agency for bookings, expected to be with the opening of next season, it is said Moss' Hamilton, at Broadway and 14th Street, will play the Keith big time policy to a certainty.

The new Moss house at Broadway and 14th Street (to be called the Coliseum), will be a pop vaudeville house, according to the same report, with the remainder of the present Moss theatres to be Keith-booked to having their present policy of entertainment untouched. Over the summer the Hamilton is playing its vaudeville at pop prices twice daily.

## WARD AT BLACKWELL'S.

**Totally Blind and Wants Friends to Visit Him.**

L. Polner, known professionally as Harry Ward in burlesque, who appeared in vaudeville also, is in the City Hospital, Blackwell's Island. He is now totally blind as the result of an incurable attack of locomotor-ataxia. Mr. Ward has written Variety saying that he will appreciate the visit of friends and also thanks the Actors' Fund for the weekly pension given him. He has been in the City Hospital for several days and a half.

Ward's illness and a half. Oliver Jones, of the Actors' Fund, stated he was gratified to know of the expression of appreciation by the patient, for although there are many such cases, few desire their names to be known. The Actors' Fund pays out between \$1,000 and \$1,200 weekly throughout the year in the form of pensions to incapacitated players, some of whom are in institutions while the balance are living privately. The sum does not include the upkeep of the home.

## RIGOLETTO'S SERIAL.

**Turn Out Circus Story for Eddie Polo.**

The Rigolotto brothers, a vaudeville attraction, have lately turned out a serial scenario on circus life, accepted by Eddie Polo. It is said the Rigolotto received \$2,000 for the script.

The wives of the two brothers, Swanson sisters (who appear with them in their act) are sailing July 8 from New York to visit their home in Sweden.

## WILBUR MACK OUT.

**Sketch Cancels Majestic After Biting Argument.**

Chicago, June 18.

Wilbur Mack and company did not show Monday and canceled the week at the Majestic, replaced by Sarah Padden, held over in a change of act.

Mack was in town late last week and complained in an uncertain dictation regarding his billing. Later he reported that Mary Allen, in his support, was ill.

## TINNEY, LIGHTS SKIPPER.

This Saturday (June 17) night at the Lights Clubhouse, Prospect, L. I., Frank Tinney, president of the club, will act as "Skipper" for the first regular Saturday night special show there of the season.

The usual \$2 cover charge will be placed on each guest brought in by members. Members are not taxed.

## "NOTHING BUT CUTS" ROUTED.

"Nothing But Cuts," a musical skit written by Wade Collier and played as part of the public lunch club of 1919 has been routed for next season over the Keith time.

Ralph Whitehead and Alexander Clark head the cast, which includes six principals and six chorists.

## SEARS WRITES AND COMPOSES.

Sears, known to vaudeville some years ago as a musician, has written and composed a musical comedy in which he proposes to star himself next season.

The famous vaudeville planned the scenery and lighting equipment of "Who's In a Name?"

# LOEW HAS ASCHER HOUSES FOR BOOKINGS NEXT FALL

**Pantages Experiment Loses Out in Chicago Bookings of Chateau—Aaron Jones Secures Ascher Theatres—Other Ascher Houses Coming Along.**

# WANT LAW TO STOP INDECENT STAGS

**Agents Supply Police With List of Entertainers.**

In furtherance of the drive started against "bumpty dumpty" club looking agents, who furnished indecent shows for stage in and around New York, the Actors' International Union through Harry De Vaux will seek the passage of a city ordinance when the New York Board of Aldermen reconvenes in the fall, calling upon all agents booking clubs to supply the Police Department and License Commission with a complete list of entertainers and the place the entertainment is to be held. In this way it is figured the authorities can keep their official eyes on the "bumpty dumpty" agents.

De Vaux has enlisted the aid of a group of all religious in the city to help stamp out indecent shows.

A drive has also been made by De Vaux against film men who make a business of supplying obscene films for stage.

The Actors' Church Alliance and the Society for the Prevention of Vice have also agreed to co-operate in the campaign started by De Vaux against the indecent stag show purveyors.

## JOYCE'S MIAMI HOUSE.

**Alice's Brother Buys Hotel Tamiami in Florida.**

Frank Joyce, former partner of Flo Lewis and brother of Alice Joyce, has purchased a hotel at Miami, Fla., which he will operate in conjunction with his New York property.

The Hotel Tamiami is the new acquisition. It occupies 50,000 feet on a prominent corner of Miami's main street. It is a modern, fireproof, concrete structure of 100 rooms and 50 baths. A formal opening will be held in June, with sister Alice presiding as hostess. H. H. Holy, former manager of the Hotel Joyce, will be in charge.

## JARVIS WANTS DOG.

Sydney Jarvis is out to locate his Alredale "Bully," which was stolen from the Van Keltom links on Riverside Drive.

He has tried every medium possible in offering a reward for the dog and is finally resorting to the columns of Variety in the hope that some of his professional friends may have run across the dog and can give him some information leading to its recovery. There has been a standing offer of \$100 for the return of the dog since it disappeared.

## CANTOR'S CHICAGO OFFICE.

Law Cantor who recently moved to New York and established a producing and agency office with Irving Yano, went to Chicago this week to establish a branch office there.

Cantor opened headquarters in New York after switching his activities into the Loew office, but now feels the need of a Chicago branch, mostly for the securing of material.

Loew Hirsch, who came East with Cantor, will be placed in charge of the Chicago branch. Until he has secured offices, Cantor will use those of Kramer & Levy.

## OFFICE IN BOSTON.

Arthur J. Horwits and Lee Kraus will open an office in Boston Aug. 1. Louis Levine, formerly with Horwits, will be in charge, the purpose of the branch being to secure material, book and fill engagements within New England territory.

This is the second branch for the firm. A Chicago office having been opened some months ago.

Chicago, June 18.

Marcus Loew has beaten out the Pantages office in the matter of booking the Ascher theatres. Starting in September both the Chateau and the new Ascher house opposite the Empress, at 63d and Halsted Streets, which is nearing completion, will be supplied with shows from the Loew office. It is understood the affiliation with Loew came through the offices of Aaron Jones (Jones, Link & Schaeffer), of Chicago.

The affiliation with the Ascher Brothers is a feather in the Loew cap, since it not only gives Marcus Loew a stronger hold in Chicago, but other houses planned by the Aschers are expected in the near camp. The Chateau and the new theatre will play split weeks, though not with each other. Starting in the fall the acquisition will give Loew three weeks in Chicago. Loew books full weeks for J. L. & S. R. Hiale and McVicker's.

It has been reported in connection with the Pantages-Ascher bookings that they were on an experimental basis, besides which the Aschers wanted a territorial agreement with Pantages.

prevented here the impression has matter that it was the Aschers' Jones whether Loew would have the Aschers on. Jones, Link & Schaeffer are the Loew allies in Chicago. On top of that there are extreme friendly feelings between the coteries, which leaves the Chicago section as far as Loew is concerned, entirely optional with Aaron Jones.

## SUMMARY 5TH AVENUE.

Bill Quaid is getting out a new special eight-sheet litho to boost the summer attendance at Proctor's Fifth Avenue.

A summer garden which will serve as an outdoor green room for the artists has been installed on the roof of the theatre.

An electric fountain is in the lobby and the interior of the house done over in cretaceous.

## FIVE NEW W. V. M. A. STANDS.

Chicago, June 18.

The W. V. M. A. added, on Paul Goodson's books, some Northwest vaudeville stands last week: Mann City, Port Williams, International Falls, Hermidj and Brainerd, all near the Canada line in the neighborhood of Winnipeg.

## LEXINGTON SETTLED.

It seems fairly certain the B. F. Keith negotiations for the lease of the Lexington opera house have been successfully brought to a finale, and that commencing with the fall the house will have a pop policy of B. F. Keith vaudeville installed.

## CROSS IN "NIGHT BOAT."

Next Monday Duke Cross will succeed Hal Shelly in "The Night Boat" at the Liberty.

## ROANOKE REOPENING.

The Roanoke theatre at Roanoke, Va., will reopen July 1 playing Keith vaudeville as in former times through Lule Delmar.

The house burned down some months ago. Commencing July 1 over the summer Delmar will book the split week vaudeville into the Orpheum, Memphis, and the Intimate Circuit house at Little Rock.

## Bennett and Richards Team Again.

Bennett and Richards are to re-unite and do their corner act. The team dissolved some months ago, Bennett doing a "single," while Richards teamed up with Jack Kennedy (Kennedy and Richards). The latter team played a brief engagement with G. M. Anderson's "Primitives."

## Parrot Sailing Back.

Paris, June 18.

Leonard Parrot, the picture director, sailed for New York on the "La France."



## AGENTS PROTECTED ON OUTSIDE BOOKS

### Complicated Case Causes Sam Fallow to Act.

According to a case brought to the attention of the V. M. P. A. the agents booking with the Keith office have an angle which protects them when one of their acts accepts bookings from an outside or independent circuit.

Sam Fallow, an independent agent, who books with all the independent circuits except Loew, corresponded with Charles Beyer of Hagerstown, Md., offering to submit Beyer's act, "Mama's Birthday," to the Pantages people. He was notified to go ahead and thereupon offered the act to Alex Hanlon of the Shorby Office for the Grand Opera House, New York, and Olympic, Brooklyn, where Walter Keefe, the Pantages booking manager, was to see it.

The act couldn't accept the date, as it had been previously booked by Lew Golder, its Keith representative. Fallow got Keefe to look at the act in one of the other houses and received an offer from the latter which he submitted to the act. Beyer notified Golder that Fallow was about to book the act on the Pan time. Golder then asked Hanlon to arrange the Pantages bookings. Fallow protested to the V. M. P. A. Pat Casey, after summoning Hanlon, Fallow, Golder and all concerned, gave the matter a thorough hearing. Casey said it was out of his hands to give a ruling, but that in fairness to all concerned he thought Fallow should be allowed to book the act with Pantages. After the hearing the act arranged bookings with Pantages direct and were routed at a salary of \$350 weekly. The act opens in a few weeks.

Fallow has placed the matter in the hands of his attorney, Edward M. Dangel, of Boston, and will start an action for commissions.

## HILLIAM AND McINTYRE

Agree to Sing and Comedie in Vaudeville.

B. C. Hilliam, author of "Rud-dies," has teamed with Molly McIntyre for vaudeville. They will do a singing and comedy turn.

M. R. Heatham has charge of bookings.

## AUTHOR OF 8 "SINGLES"

John Hyman has written eight new single acts which will be seen next season.

The new singles are to be done by Marie Stoddard, Harry Amtrim, Ben Bernie, Frank Gaby, Harry Fields (with two youngsters), Jack Goldie, Tom Mahoney and Tony Martin (formerly with Al Rhymer).

Mr. Hyman is the special writer for the Lew Cantor vaudeville productions.



## HARRY HOLMAN

In his new comedy success,

"HARD BOILED HAMPTON," by Billie Miller and Stephen G. Champin. This week (June 14) Keith's, Boston. Next week (June 21), Orpheum, Brooklyn. Week June 28, 31st St Theatre.

Direction of THOMAS J. FITZPATRICK.

# STRIKE DUE JULY 1, UNLESS MUSICIANS GET DEMANDS

Will Affect All N. Y. Vaudeville, Burlesque and Picture Houses—Deadlock in Negotiations—Union Insists on 50 Per Cent. Increase in Pay—Managers Offer 32½ Per Cent.

The committee representing the vaudeville, burlesque and picture interests and Musical Mutual Protective Union 319 have reached a deadlock, following negotiations conducted through a series of weekly conferences held during the last two months for the purpose of discussing and arriving at an agreement regarding the musicians' demands covering working conditions and increased wage scales in New York houses for next season.

Musicians in all vaudeville, burlesque and picture theatres in Greater New York will strike July 1, unless the managers agree to the 50 per cent. increase demanded by the musicians' union. That statement is authorized by A. H. Nussbaum, chairman of the musicians' committee. Nussbaum said the managers' latest offer of 32½ per cent. increase, made Monday, had been turned down by the musical union.

### 32½ Per Cent. Final.

J. J. Murdock and Nick Schenck, the managers' committee, informed the musical union's committee Monday the 32½ per cent. increase was the final word of the managers and no further conferences would be granted to discuss the matter. The situation at present, according to Mr. Nussbaum, is this: The musical union will not seek any further conference, but if called upon by the managers' committee, despite Monday's ultimatum, the musicians' committee will accept an invitation to further parley. Under no circumstances, however, Nussbaum stated, will the musicians' union yield unless a 50 per cent. wage increase is granted.

The musicians at first held out for all wage scales in vaudeville, burlesque and pictures to be based on a six-day week. Monday a counter offer to concede the six-day week basis was made by the musicians' union committee, provided the managers would agree to the 50 per cent. wage advance demanded. Another demand that resulted in the managers calling off the conference and issuing an ultimatum was the musicians' insistence all rehearsals be paid for after July 1 at the rate of \$2 an hour per man.

A season of 35 weeks for each man employed in an orchestra is also demanded by the musicians' union. Musicians playing in a two-day or big time vaudeville houses are now receiving \$40 for a seven-day week. In three and four-day or small time houses musicians receive \$35 for a seven-day week. The 32½ per cent. increase offered by the managers' committee would make the musicians' pay in big time vaudeville houses \$53 a week, and \$46.34 a week in small time houses.

### \$60 Week Pay.

The 50 per cent. advance insisted on by the musicians' union by July 1, with alternative of a strike, would bring the musicians' weekly pay in big time vaudeville up to \$60 a week and whatever the additional charges for rehearsals might amount to. The 50 per cent. advance asked by the small time musicians would make the pay of that class \$52.50 a week, with the rehearsal pay added.

The retroactive "kick-back" demanded of the Columbia management for \$10 weekly for each man employed in the Columbia orchestra from Jan. 1, 1932, to date, on the ground that the Columbia had raised its admission prices, has been compromised as follows: The Columbia Amusement Co. has agreed to pay the musicians \$5 a week extra dating from Jan. 1 to April 1, and \$10 a week extra from April 1 to June 30. The 50 per cent. advance demanded in the burlesque houses in Greater New York would bring the musicians' pay to \$75 weekly, with extra pay for rehearsals. The managers' offer for musicians in the burlesque houses is \$63 a week, as in the case of vaudeville, without rehearsal pay.

The 35-week seasonal agreement

does not matter as all of the vaudeville and burlesque houses' seasons last at least as long as that.

The situation with respect to the legitimate houses is also near a crisis. The musicians' union will not ask another conference, but if they are asked to talk things over once more before July 1, will agree to do so. The last offer of the legitimate committee, which is headed by Ralph Long, of the Shubert's office, was a tender of an advance of 30 per cent. over the present scale for theatres playing musical comedies. Musicians playing for musical shows now receive \$30 a week. The 30 per cent. advance would make their weekly wages \$39. In vaudeville, burlesque and picture houses the musicians' union is demanding a 50 per cent. wage increase, pay at the rate of \$2 a man for rehearsals and a 35-week season. This would bring musical comedy musicians' pay up to \$57 a week, with rehearsal extra. The 35-week season de-

mand is far more important to the musical show managers than in vaudeville or burlesque.

### \$80 for One Week.

The musicians' union demands covering the 35-week seasonal guarantee calls for \$80 a week for a musician who is engaged for one week, \$64 a week if a musician works but eight weeks. In the event that a musician works longer than eight weeks, but not the full 35 weeks, he (the musician) must receive half pay for all weeks he is forced to lose between the time he leaves the theatre's employ and the expiration of the 35-week period.

The rule asking for 10 men in dramatic houses has been waived by the union and four men agreed upon as constituting an orchestra. In dramatic houses the musicians are asking \$45 a week, with pay for rehearsals and the 35-week season. At present they are receiving \$30 a week. The managers' best offer has been 35 per cent. advance,

## AMONG THE WOMEN

By ALICE MAC

One new girl and three new dresses have been added to William Searby's act at the Palace this week. The new miss, although not programmed, is an improvement. One of the new dresses was worn by Miss Le Mont, of gold fringe, made short with a bodice of tulle. The Tango Girl wore a pretty frock of pale and dark green chiffon with sequins forming the bodice.

Maud Earl entered in a costume of Richard III, period, of pale blue flowing chiffon. A handsome dress worn by her was of sequins, peach shade, with squares of pearls on the skirt. A train hung at the back of the sequins lined with pink. Her yellow satin crinoline was beautiful, with tiny roses here and there. Gold lace trimmed the hem.

Fla Campbell wore a black sequin dress that was striking. The skirt was made of sequins, with the bodice of sequins, which came to points on the hips with tassels.

A short black and blue sequin dress was becoming to Dainty Marie, but she looked her best in white tights.

The American (first half) had an exceptionally good bill containing two big singing acts, the Gypsy Songsters and Jean Gordon's Players. The latter act was more of a comedy sketch. The girl looked smart in a flying corps suit, although the coat was a trifle too full in front. The character woman's make-up was not very good Monday night, one cheek redder than the other.

The women in the Gypsy Songsters make a vivid picture in their character dresses. The prettiest was yellow chiffon with a wide wash of purple velvet. Bodice was blue, trimmed in brilliant.

A yellow dress worn by the woman of Lloyd and McArdle was a trifle soiled. Ruffles of different shades hung at the sides, while silver lace showed in front. Her next costume was more becoming, of cerise satin made somewhat like a bathing suit, with a hanky tied around the head. The pink bodice at the back was not very pretty.

Miss Mooney (Mooney and Garman) looked dainty in a short frock of pale blue silk, lace forming the skirt. Blue and pink feathers hung each side of the skirt. A cloak worn for her entrance was neat, of white, broadened in silver. The collar was made of feathers.

Trixie Frimansa at the 5th Ave. (first half) is wearing a new coat since last seen, but not so becoming as her other. Edith Clasper in an act very similar to that of Sheila Terry and Francis Pritchard, wears some sweet gowns. Her first was of jade green and white chiffon stripes. The bodice was of green taffeta, with the sleeves of chiffon. A tiny hat matched. A pink net was daintily edged with silver lace. Pink tulle formed the bodice, with a garland of flowers decorating one side. For her one and only song she wore a short frock of royal blue net, with the bodice very tight fitting of tulle cloth. For the finish (which was very weak) Miss Clasper wore a Spanish sort of costume of chiffon, burnt orange shade, trimmed in feathers. Wash of royal blue velvet.

Marian Clare wore one dress of blue, broadened in white. The skirt was caught up at the sides, with a wash of pink tied to the waist.

The woman in the sketch, "The Monest Man on Earth," wore a cloth dress of wine shade, made loose, with hip pockets.

Georges Carpentier has won fame as a boxer and he will as a film hero if he has any more pictures like "The Wonder Man." He acts as if he had been doing it all his life. It seems a shame to think that one day he may enter the ring and have his smiling features marred. Paule Hiney, a cute miss, wore a sweet evening dress of black spotted net, over a foundation of satin. A wash was white, tied in front. Another frock that was neat was of flowered taffeta, made very plain, with a nosegay of flowers at the waist. In some close-ups Miss Hiney's eyes were made up rather crudely. Some handsome gowns were worn by Florence Hillings. One was of white silk broadened in roses; the skirt was draped slightly and caught up at the side, tulle was gracefully draped round the neck and shoulders. A sport suit was becoming, the skirt of white, with black velvet forming the jacket, which had a wide band at the bottom of black and white stripes.

The boxing match was very well produced in this picture, although it reminded a trifle of the one in Chan, Ray's "Egg Crate Wallop."

During the first part of the picture, "The Country Cousin," Elaine Hammerstein wears only gingham dresses. One of check material is neat. The collar and cuffs are of white muslin with the short plain, three tucks at the bottom. An evening gown was of black taffeta patterned in silver flowers and black velvet stripes. The back was bare, except for a narrow piece of the taffeta going up the back around the neck, passing the shoulder straps. Helen Montrose in the same picture wore a handsome lounging robe of chiffon, with a beaded panel down the front, and at the back hung a train edged in fringe.

which would bring dramatic musicians' pay up to \$17.50 a week. The managers have also refused to concede the rehearsal pay at \$2 an hour per man and the 35-week seasonal guarantee demanded by the musicians' union. There was a meeting of the Greater New York Theatrical Federation at the headquarters of the Musical Protective Union 319 on 95th street yesterday afternoon (Thursday) at which the executive heads of all of the theatrical unions in Greater New York were represented. Wednesday, prior to the meeting, it was reported the Theatrical Federation was against a strike by the musicians. The Federation is composed of the I. A. T. A. E. (stage hands), Billposters' and Musicians' unions.

The road musicians, through the American Federation of Musicians, have set their next season's scale as follows: Leaders with musical shows, \$65 (now \$70); musicians, \$45 (now \$50). Pay at the rate of \$2 per hour per man is asked for rehearsals. Heretofore two free rehearsals was allowed. The leader a vaudeville act (traveling) next season is demanding \$62 (present scale \$48). Traveling burlesque show leaders are asking \$75 (now getting \$60).

The American Federation's agreement with the United Managers' Protective Association expires Aug. 1. Conferences will begin next week regarding the road musicians' demands.

## GUS SUN REPORTED SELLING HIS CIRCUIT

Ready to Leave the Show Business.

Chicago, June 18. It's reported Gus Sun is about to sell his vaudeville circuit and retire from the show business.

The information can not be verified here, though there are Chicago people concerned in the purchase. There is no question of a substantial basis for the report. The name of one Chicago bond man, who has been connected in business in a Sun deal within a recent time, is mentioned as the promoter of the buy.

While Sun books several weeks in Middle Western vaudeville but few of the theatres are directly operated by him. Of these but one or two are wholly controlled by Sun. Others are under lease and there are a couple of those leases that will expire within the next two years.

Sun has built up his business, having many towns without opposition, in a plodding manner, meantime making himself unique among vaudeville circuits. Of late years he has been paying good salaries for feature turns, using many of the latter to headline bills. Sun looked his circuit out of Springfield and while ostensibly an association affiliation in Chicago, his bookings seldom passed through that agency excepting upon its books.

Sun lately seemed to be seeking to branch out on his own account. Looking for local capital he proposed building here and there. In this way it is said, Sun tied upon the toes of some of his friends, also in vaudeville, and it resulted in the creation of considerable feeling.

### NONETTE'S LONG ILLNESS

It will be six months, the doctors say, before Nonette can return to the stage. Nonette is now at the Hotel Hamilton, Hartford, Conn., where she was removed last week from the Hartford Hospital.

An attack of influenza, eight months ago was revived six weeks back when Nonette played Syracuse. She believes it was again contracted from a maid.

Several operations became necessary. The latest one, in Hartford, was for sinus. The germ of the disease had located at the head of Nonette's nose, between the eyes.

### HINES REPLACES BROWER

Walter Brower retired from "Cinderella on Broadway" through illness and Harry Hines was interpolated in time to open Monday in Brower's role.

### LEW CANTOR OFFICE

232 N. 5TH ST., N.Y.C.  
The Office of LEW CANTOR.



# KEITH-ORPHEUM GOLF TITLE CONTEST ON AT MT. VERNON

**Frank Jones Turns in Lowest Score for First Day's Play With a 91—Semi-Finals Decided Wednesday With Four Matches in A and B Classes**  
—Muckenfuss Runner-up.

The second annual tournament of the Keith and Orpheum Golf Club started Tuesday morning at the Mount Vernon (N. Y.) Golf Club, on the beautiful nine-hole course. Thirty entries were received, of which 27 appeared and played the first day qualifying or medal round of 18 holes. R. S. Moss and Pat Casey failed to put in an appearance by 3 p. m., which was the appearance-dead line according to the rules.

The first players to appear on the links were Martin Beck, Mort Slinger, Frank Vincent and Walter Vincent. They got away shortly after 9 a. m. and were followed by the others in straggling foursomes and twosomes.

There were as many different kinds of golf on exhibition as there are agents in the Palace Theatre Building. All of the 27 took the thing seriously and worked as hard over the little ball as they do buying a theatre or securing a two-week route.

Charles Leonard Fletcher, Jack Kennedy and several other actors hovered around the 18th hole, trying to fill in open time, while Dan Hennessy told the younger players what was the matter with their stances, and how Dan Broutcher could hit 'em back in '98. Dan qualified as the greatest theoretical golfer in the vicinity.

## Handsome Cups Prizes.

Martin Beck explained to a Variety reporter the annual golf event was an institution of the Keith-Orpheum offices and was promoted to induce friendly rivalry between the different officials and their business associates, as well as to tempt them out for exercise which would increase their business efficiency. Mr. Beck later pulled the wire crack of the day posing for a group photograph among the players. The photographer said "Gentlemen, kindly look up." Immediately Beck retorted, "I've been looking up all morning." Which means in golf that he was lifting his shots.

The prizes consist of a dozen or more handsome cups, which will be awarded to the winners in the three different classes and the high score men.

The low score man for the first day's play was Frank Jones with a 91. Lee Muckenfuss was runner up with 95. The other Class A men in their finishing order were: Frank Vincent, 96; Bill Quaid, 99; Fred Shanberger, 99; Mort Slinger, 100; James Plunkett, 101, and Ed Lander, 102.

The Class B men who qualified were Gordon Bostock, 104; Clarke Brown, 104; L. Thompson, 105; Chas. Bierbauer, 107; Max Hart, 109; Ray Meyer, 109; Reed Albee, 109; Martin Beck, 109.

## Class C Scores.

Class C had Walter Vincent, 109; Jim McKewen, 111; Harvey Watkins, 112; Carlton Hoagland, 112; Harry Jordan, 114; B. Kehane, 121; Eddie Keller, 134 (receiving the bonus prize). Other Class C players were Harry Weber, Herman Weber, Carl Lethrop and Charles Anderson. Lethrop was the endurance runner and played the last two holes in darkness, due to a leisurely start.

Frank Vincent, last year's tournament winner, played good golf, but got a couple of bad lies that ran his score up to 98. Frank Jones was admittedly the most dangerous golfer present and ended the day a favorite over his closest rival, Lee Muckenfuss.

Wednesday the semi-finals were played with four matches of pairs in the A and B classes and several pairs in the C.

The semi-finals Wednesday had Martin Beck withdrawing, defaulting to Charles Anderson.

The results of the morning's play were—Class A, Mort Slinger eliminated Lee Muckenfuss, Schenberger defeated Quaid, Frank Jones defeated R. G. Lander, Frank Vincent defeated James Plunkett;

Class B, Ray Meyers defeated Gordon Bostock, L. Thompson defeated Max Hart, Clark Brown defeated Chas. Bierbauer, Reed Albee won by default from Dan Hennessy, who was forced to withdraw due to illness after playing one round.

In Class C, Harry Jordan beat Harvey Watkins, Walter Vincent defeated B. Kehane, James McKewen defeated Herman Weber and Eddie Keller won by default from Harry Weber. The winners in the three flights paired off and played in the afternoon, which made two matches in each class.

Martin Beck, after qualifying for Class B Tuesday with a score of 103, withdrew after a conference with the weather man.

Some of the talent were surprised Wednesday when Slinger eliminated Muckenfuss and Vincent defeated Plunkett. Both of the latter were considered strong contenders, especially Muckenfuss, who turned in the second low score Tuesday. Bostock's elimination by Mr. Slinger was another shock to the spectators.

Frank Jones was considered the choice at the completion of Wednesday's rounds. The semi-finals were still in progress Wednesday, with the finals expected to be played yesterday (Thursday).

## MUSIC PUBLISHERS WIN.

Cincinnati, June 18. The suit of three New York publishers against two Cincinnati picture theatres for alleged infringement of copyright in connection with their failure to pay royalty on copyrighted songs and obtain license from the owners, has been settled out of court. The firms are M. Witmark & Sons, who sued the Lubin Amusement Co., proprietor of the Lubin Theatre; Leo Feist, Inc., against the Hippodrome Amusement Co., proprietor of the Hippodrome, and the Shapiro-Bernstein Co. against the Hippodrome Amusement Co.

Attorney John Weinig, who asked that the suits be dismissed by Federal Judge Peck, announced that all provisions of the copyright law had been complied with.

## ARTISTS' FORUM

Cobar, New South Wales, Australia, April 28.

### Editor Variety:

I quite agree with May Wirth's letter in Variety, March 19, re Hansford's claims of originality re stunts. They were performed in Australia over 50 years ago, notably by Bowser Circus, Foley and Ashton, Cook, Osarah and Wilson, and others; also in my own circus 20 years ago by the late George Gihum, also James Braham, both deceased.

And as I am the oldest circus proprietor in Australia I know what I am talking about. I am 74 years of age, retired from circus business 24 years ago and settled in the Copper City of N. E. W., but always take a keen interest in the White Tops.

Mrs. J. Ridge.

Liverpool May 27.

### Editor Variety:

Tell the mob I am going to sail from here June 17 or 18 on the "Caronia," Cunard Line.

Had to give them \$45 to get on the boat. Wasn't worth over \$50, and then I have my doubts. For \$45 they should have made me captain. But I don't care if I land with only 15 cents; I have my health and can still sing, also dance.

You remember me. I am

Mike Scott.

Dublin's Dancing Demon.

DO YOU WANT ORIGINAL MATERIAL? See JOHN HYMAN.

## BOYCE COMBE CALLS IRWIN'S CHALLENGE

**Agrees to Golf Match for \$500 a Side.**

The challenge made on behalf of Charles Irwin by Harry Weber for a golf match for the championship of the show business and \$500 a side, published in Variety last week and in which Boyce Combe was mentioned as a preferred contender, was immediately accepted by Mr. Combe.

On the same day (Friday) the paper appeared Mr. Combe wrote to Variety, saying he was ready to take up the challenge. His acceptance was forwarded to Weber, who is Irwin's theatrical representative. As Irwin is not expected to reach New York until June 23, prior to his sailing early in July, the match, if the details are arranged, will take place between those dates. Among the details is the posting of the side wagers.

The only condition Mr. Combe made in his acceptance of the Irwin def was that the contest be a 36-hole match over a first-class golf course.

Combe questions Irwin's pretensions to championship honors among theatrical golfers. Mr. Combe's reason is that he defeated Irwin last year in Chicago, two up, in a match arranged at that time by Tink Humphries and Marty Perkins.

Mr. Weber Tuesday said he had no doubt of Mr. Irwin's affirmative to the Combe acceptance, and stated he (Weber) would like to place some money on Irwin to win.

New York, June 18.

### Editor Variety:

Chas. Irwin's challenge to me for a game of golf to decide the championship of the vaudeville profession was badly placed.

There are a good many excellent golfers in the vaudeville profession who would give either Mr. Irwin or myself a run for our money. To my knowledge there has never been a champion proclaimed in vaudeville, or has such a title been won or conferred on any individual for great deeds on the golf links, in our profession.

Therefore, in order to decide who is the best among us, why not hold a tournament in which all may enter, and at the termination of said contest let the winner be hailed as the hero?

After the qualifying round, divisions could be formed and prizes given, either in cups, medals or useful pints. Such an arrangement would give all a crack at the championship, and to those who fail in the first flight an opportunity to play for the other prizes.

Mr. Michael Spillacy, the old man, has volunteered to give a cup for one of the divisions.

Of course playing for a purse is out of the question with me, for to do so would rob me of my amateur standing. If, however, Mr. Irwin wishes to play me for a trophy and take a chance on betting his money with others beside myself, I will introduce him to a number of my friends who think \$1,500 a pitcher's bet, and would like to add somewhat to that amount.

I suggest that we play to decide who will pay for passage for four people to England and back. Mr. and Mrs. Irwin are to sail July 3. Mrs. Kennedy and I are to sail later. Don't you think that is a better sporting proposition than a purse?

It will exclude any framing and make it a personal affair.

The outsiders can bet as they desire but between us it will be a battle in which we will have no chance to frame for cash.

Jack Kennedy.

Walter Keefe came to life in the golf thing this week by offering to wager \$100 on himself in a golf game against Harry Weber himself. Keefe also said he would post from \$250 up on Mart Shea, Johnny Small or Johnny Jones to play Irwin. Shea, Small and Jones have authorized him to make a match with Irwin, Keefe said.

## Lane and Harper Dissolving.

Lane and Harper are dissolving their vaudeville partnership. Miss Harper intends appearing as a single act next season.

WEED AND GREET  
Booked by LAW CARTON OFFICE.

## IDEAL VAUDEVILLE?

**Readers Asked to Submit Opinion.**

What is an ideal vaudeville bill? Letters should be addressed to Ideal Bill Editor, 154 West 46th street.

Bills will be printed as nearly as possible in the order received. Programs should be selected with the following points in mind. Eight or nine big time acts, from acts now playing or having within a year played vaudeville, practical playing, in running order, reasonable financial limitations and variety.

Most of the bills submitted so far, especially those by lay readers of Variety, have run into enormous salaries. The ideal bill doesn't require all the headlines in vaudeville to qualify, but should be a standard vaudeville show that could play the Bushwick, Brooklyn, or the Royal Bronx, if necessary. Below will be found a chart with the most popular acts selected from the four bills published to date, including current issues. The number following the name of the act represents the number of times the act has been mentioned. The chart will be revised from time to time. Acts listed have received more than two selections:

Mosconi Bros.	9	Val and Ernie Stanton	7
Val and Ernie Stanton	7	Nellie Baker	7
Nellie Baker	7	Stanley-Sawyer Revue	5
Stanley-Sawyer Revue	5	Harry Carrol and Co.	5
Harry Carrol and Co.	5	Sophie Tucker	5
Sophie Tucker	5	Rooney-Bent Revue	5
Rooney-Bent Revue	5	Julius Tannen	4
Julius Tannen	4	Juliet	4
Juliet	4	Four Readings	4
Four Readings	4	Sully Ward and Co.	4
Sully Ward and Co.	4	Winston Sea Lions	4
Winston Sea Lions	4	Royal Gaseynnes	4
Royal Gaseynnes	4	Enos Frasers	4
Enos Frasers	4	Ruth Bros.	3
Ruth Bros.	3	Ben Bernie	3
Ben Bernie	3	The Sharricks	3
The Sharricks	3	Creole Fashion Plate	3
Creole Fashion Plate	3	Mirano Bros.	3
Mirano Bros.	3	Hurt Melrose	3
Hurt Melrose	3	Du Per Rous	3
Du Per Rous	3	Glenn and Jenkins	3
Glenn and Jenkins	3	Stanee and Hayes	3
Stanee and Hayes	3	Brendel and Burt	3
Brendel and Burt	3	Allan Brooks and Co.	3
Allan Brooks and Co.	3	Dotsen	3

### By Ray T. Hobart:

Four Bardees  
Sylvia Clark  
John R. Gordon  
and Co.  
Whiting and Burt

Two of the acts have passed from the big time horizon. The rest of

the bill is very strong and very expensive.

### By Jack Margolis:

Enos Frasers  
Dotsen  
George Kelly and Co.  
Bert Errol  
George Price

This looks like a fine show and is well laid out. (The closing act is George Brown, the walker.)

### By William Emmitt Whelan:

Marlett's Marionettes  
Sicals and Blake  
Jay Dillon and Co.  
Betty Parker  
Sam Liebert and Co.

Up to intermission thought the Trojan was kidding. His last four selections are ideal.

### By Edward Graham:

Ruth Bros.  
Brendel and Burt  
Alan Brooks and Co.  
Belle Baker  
Rooney and Bent

Ruth Bros. are not openers; they always get a spot. The rest is out of proportion from the salary angle. It's too strong.

### By Eddie Greenberg:

Four Readings  
The Sharricks  
Ben Bernie  
Ford Sisters  
Mosconi Bros.

Strong acts individually, but not well laid out.

### By A. Fred Fernicaro:

Enos Frasers  
Libonati  
Creole Fashion Plate  
Harry Hines  
Blossom Seelye

Mr. Fernicaro doesn't care how he spends the looking office money.

## INSIDE STUFF ON VAUDEVILLE

Arthur J. Horwitz was introduced to Magistrate Frothingham at the 57th street night court about 10 p. m. on the humid evening of Friday last week. His sponsor for the occasion was Officer Fagan, a roundman, who was attempting to "keep moving" the people in front of the Putnam building who were trying to get the air. Horwitz was standing in the entrance of the building with a number of other agents when Fagan happened along and told him to vamp. Arthur got into vocal action and during the argument the rest of the agents and others started "vamping" the cop. This got on Fagan's nerves and he took Horwitz to town. Horwitz complained that his feet were sore and wouldn't the officer like to ride with him to the police station in a taxi. Fagan replied that the walk would do Horwitz "dogs" good. The procession started up Broadway. Along trooped the agents and actors, the gang growing as it progressed. Several fat agents unable to endure the stroll all the way to 97th street took taxis, and when the party arrived before the magistrate it was about 75 strong. All wanted to be witnesses, but Monroe Goldstein, the attorney, who somehow suddenly appeared in Horwitz' behalf, looked the bunch over and decided it would hurt his client's case to call any of them. Otto Shafter, arriving late, dressed in with hat on, puffing a cigar. The case was interrupted while Otto was instructed on court etiquette. After a few questions, the magistrate smiled and told Fagan he had "arrested the wrong man." Asked why he had arrested Horwitz, Fagan said that it was because Horwitz' friends handed him the "raspberry."

The news that the Keith agency had canceled his vaudeville time through engaging with and playing for the Shuberts did not appear to be a shock to Harry Hines, nor his production agents, Davidow & Le Maire. It seems that when Hines engaged through the firm for the Shubert's Century show, Hines explained he was under a vaudeville play or pay contract for three weeks and wanted to know what would be done if the vaudeville managers called upon him for settlement in case rehearsals with the production prevented the vaudeville playing. The firm told Hines if it happened and he could not appear in vaudeville through rehearsing, they would pay the amount of liquidated damages (weekly salary) if necessary. Then the notice of cancellation came from the Keith office.

Eighteen years ago John Pollock was manager of A. H. Woods' then star popular attraction, "Nellie the Beautiful Chick Model." When that offering reached the Alhambra, Chicago, the book boy suddenly decamped, taking along \$50. John and Woods were 10-10 in the book thing, as usual, and so it was up to Pollock to pay the producer his share of the missing fifty. Last week a man called at the Orpheum office, recalled the incident at the Alhambra, disclosed his identity as the once vamping book-boy, and paid over to Pollock that old fifty. Pollock was so delighted at the unexpected refund that he went out seeking a wrist watch for his wife. Then failing to see anything for that price, he turned the same fifty over to his better half, saying: "Here is \$50, Minnie, go out and buy yourself that wrist watch you asked for."



# "DARDANELLA" ACTIONS MAY MAKE PUBLISHERS ACCOUNT

Authors Are Successful in Test Case Invalidating Sale and Placing Number on Royalty Basis, Others Who Sold Songs Cheap Can Attack in Courts.

There is more interest along "tin pan alley" than is apparent over the "Dardanelles" actions, in which the authors of the piece expect to get aside the bills of sale of the number to McCarthy & Fisher (Fred Fisher, Inc.).

If the authors should be successful in invalidating the sale and placing the number on a royalty basis, it is admitted that practically every publishing firm might be similarly attacked in the courts by authors whose songs, sold outright cheaply, developed into hits. The actions are, therefore, regarded as test cases.

Writers especially are interested in the actions of Johnny Black and Felix Bernard, and several have already told friends that they are waiting for the case to be decided and, if favorable to the writers, they will sue for royalties on songs sold outright.

Fisher to Fight Back. The Fisher office stated that it understood "feet" had been sent out as to a settlement for several thousand dollars, but that the cases would be contested to the limit. The Fisher people also pointed out that their battle on the matter of bills of sale was as much for the benefit of the other publishers as for Fisher. One of the attorneys in the case had declared he would "take his reputation on winning" for the authors.

The Fisher firm stated that it was a well known fact that there are a number of pertinent examples of authors having sold their rights to compositions outright at insignificant sums, and though that was unusual (for the majority of numbers are published on a royalty basis), there are at present two other big sellers besides "Dardanelles" which other firms secured for \$50 and \$100.

If the Black and Bernard test actions are won by the complainants, the other music publishers will face a precedent opening the doors wide for similar actions. The permanency of the bills of sale will, therefore, be a matter of interest to the whole publishing field.

"Dardanelles" Authorship.

The authorship of "Dardanelles" appears somewhat clouded. Black originally wrote it, the number being rejected by a number of publishers. Bernard then made certain changes, the value of which were later disputed, but it was Bernard who finally placed it with McCarthy & Fisher, and because of that Black said he was entitled to a half interest. At first the song did not go and Bernard, while in the West playing vaudeville, accepted \$100 for his interest, acknowledging receipt, and thanked the firm for the money. Fisher had set lyrics and made the number of greater draw, but the price paid Black was \$1,000.

Black appeared satisfied with his bargain, entering the Fisher office on a six months' contract at \$40 per week. Several months ago he started action to annul the bill of sale, alleging it was secured through trickery, upon information alleged to have been supplied by Jos. Mittelthal, formerly with McCarthy & Fisher.

Bernard's action is similarly based. The reason for two actions instead of one is that Black and Bernard have not been on friendly terms and both sought different attorneys.

Disputes have been filed in all three actions against Fred Fisher (McCarthy & Fisher) started by Joseph Mittelthal, but some points in the defense which will be made have been verified by Samuel Davis, of Davis & Davis, who are representing the publisher. There are three suits pending, one asking for an accounting of sales during the year 1919, one for an accounting for 1920, and a libel suit. Mittelthal did not resign from the firm, but was forced to resign, according to the allegation of Fisher.

The libel action alleges that Fisher made of Mittelthal by telling several persons that "Mittelthal tried to dupe me in securing Al Johnson for the office."

## HORAN SUES FISHER FOR \$10,000 ON PLAY

Says Latter Leased to Another Play for Plaintiff.

Ralph Isen, known professionally as George M. Fisher (Fisher & Hurst), is plaintiff in a \$10,000 damage suit against James Horan, vaudeville author, charging breach of contract, saying the defendant wrote a vaudeville playlet, "Business is Business," for the plaintiff's use, but later leased it to another party, thus depriving him of the benefits of the act. Fisher alleges a contract of October 1, 1917, whereby he was to pay his author \$15 weekly royalty for every week the act was booked, but should it not be engaged for a minimum of 20 weeks per season, the agreement should become null and void, unless Fisher paid the equivalent of 20 weeks' royalty to Horan.

The plaintiff alleges he fulfilled all the covenants of the contract from Oct. 1, 1917, to Sept. 1919, and had paid the stipulated minimum royalty, but the leasing of the sketch by Horan to another company or individual deprived him of bookings and damaged him to the extent mentioned, \$10,000.

The defense, filed through Nathan Vidaver, offers the statement in proof of the fact the complainant had no intention of further playing the vehicle that he quarreled with and could not retain the original cast, thus nullifying the act's value in his eyes; that in August, 1919, Fisher tried out two other acts and eventually formed a partnership with Hoot, formerly of Hoot and Lee, and played the latter's patter on the Low and other small time till Christmas, 1919; that he quarreled with Hoot and tried out divers other acts, the last being a two-person act, which he has been doing to date; that it is only at the close of a disastrous season he starts suit for damages; that if the complainant's case has any merit, it is the usual procedure to enjoin anyone else from playing the act and not to sue the author for possible damages that may have accrued him in the event of his succeeding in securing further bookings; that Fisher made no offer of paying any part of the 20 weeks' royalty and thus insure its exclusive use at his own convenience, and that it was not until Fisher doubled up with Hoot that he (Horan) leased it to one John Hawley, who is known to Fisher and who played "opposite" the plaintiff during the season 1919-19 and was cognizant of the fact Hawley had secured the rights to "Business is Business" and was playing it and still is doing so.

## CARRIED NEEDLE 30 YEARS.

Frances Clare Finds Long Lost Point in Charleston.

Charleston, S. C., June 16. While Dawson and Clare were playing here last week, Frances Clare had removed from her abdomen a needle she remembers her mother telling her she swallowed in Australia 30 years ago.

Two local surgeons withdrew the needle from a bone after an X-ray picture had been taken. For several years Miss Clare believed she was troubled with rheumatism through sharp pains. At first they were in her shoulder, later in her knee, and last week where the needle was located. Miss Clare thinks its tour of inspection was thorough.

## SHOWS CLOSING.

"East Is West," June 19.  
"Charleston," June 19.  
"Hudson," June 19.  
"Son-Deughter," June 19.  
"All Souls' Rev.," June 19.

## BUSHES PITCHER HITS .400—WOW!

Which Starts Hullabaloo and Some Kind of Investigation.

Akron, O., June 16. Dear Chick:—I told you in my last letter that I would shoot you some scandal this week, but little did I think that I would be in a position to first put you on the biggest scandal that I ever ran into since I have been chasing the apple. They just cleared it up and it's a pip.

There is a pitcher in this league playing with Syracuse. He came to this bush from the Virginia league and he never had a batting average bigger or more than Tarnas's weight. This year he has been hitting about .400 against all kinds of pitchers. He also was about the slowest egg goin' after a hunt or movin' in and out from his position that I ever lugged. But let him get on first base after riding one, and he could tear like an agent after a next to closing act making a jump on the Sun time.

Well, there are some pretty smart eggs playing the national pastime for their daily sustenance, and a couple of them got together to solve the mystery. They hired a private detective and sent him out to investigate this bird's past. The flatfoot came back with a report as long as an Orpheum route and then they framed the pitcher.

It seems that the copper dug up the fact that this egg had a twin brother who could hit and run bases like a wild man. The brother always balked at playing professional baseball because he was married to a highbrow dame who thought all ball players were rogues and couldn't wade through a meal without recourse to the well known sword swallowing stunt.

Just after the war this broad took an overdose of Mary Garden and passed out of the picture. The bereaved husband had been in the Army trying to make things safe for the Socialists, and when he came back he didn't have any more job than a snake has stidin' pads. His ball playin' brother told him he would split salaries with him if he would play straight for his little scheme. When the pitcher went to the bench at the end of each inning, if his turn to bat rolled around, he would disappear under the stand and come out in time to hit.

Of course, you're hop now that they switched while out of sight. The widowed brother would go up and hit for the heaven and when the innin' was over they would switch back again. It was a corkin' scheme, for it left the pitcher always fresh and strong and eliminated the effort he would have made runnin' the bases, etc.

The blow off came in Buffalo, where the manager was one of the suspicious parties. As soon as he discovered that the slow foot had slipped him the right dope about the twin brother, he instructed his pitcher accordingly, and they set the stage. When the hard hitting member of the brother act came up to hit the opposing pitcher hit him right in the back with a fast one. He got up and took his base. The manager thereupon ran out and had a serious conversation with the ump. The ump nodded after lookin' surprised. At the end of the innin' the switch was made as usual and the cheater stepped into the box to throw them over. The ump called time and walkin' out to the box, ordered the heaven to turn around. He did. His uniform was spotted. The ball that hit his brother was soaked in lice and had left a black mark on his uniform. The ump told him to get out of the park, and he is now out of baseball. None of the spectators got hep and the players are goin' to forget it for the good of the game.

No keep this sub rosa and isney skingery.

But wasn't it a durb. Can you imagine what those two birds would do to a six-day bicycle race if they were pedal pushers instead of ball gamers?

I've got this club goin' a little better, but it's still missin' on three cylinders. However, it's a long, long trail till September, and I'll have these dining room hounds up there or they'll all be memories by the time the end of the season rolls around.

I wish you would send me the address of Ernie Stanton, Sammy South and Jackie Gillespie, for I may need them. Yours till tomorrow.

JOHN HUMAN  
Writer of VAUDEVILLE MATERIAL.  
211 PUTNAM BUILDING, N. E.

# GEO. WEBSTER SELLS AGENCY; RETIRES FROM VAUDEVILLE

Transfer Webster Circuit to States Exchange—Billy Diamond for States Passes Over Certified Check at Banquet—Webster's Staff Goes With Deal.

## SILVERS MAKES DIVORCE DENIALS

Songwriter Answers Wife's Affidavits on Alimony Claims.

Louis Silvers, songwriter and musical director, filed some snoring affidavits to his wife's alimony claims early this week in which he denies several allegedly exaggerated statements on his wife's part. One is as to his income, which he claims averages only \$75 a week and not the \$600 or more weekly Mrs. Silvers alleges. Mrs. Silvers is the defendant in this divorce action, the plaintiff naming one Maximilian Karminski, differentiated as a "rich, anorous, Alsatian alien."

Mr. Silvers denies he is an actor or that he is the recipient of any royalties on any musical shows of his composition. He also denies his wife's counter-claims as to his illicit relations with the Misses Betty Hamilton, Edna Smith and Helen Dempsey, these three young women also filing supporting affidavits to that effect.

Ruby Lee and her husband, Sam Lee, have executed affidavits to the effect Karminski introduced the defendant, Mrs. Silvers, to them as his wife at divers times.

Julius Kandler and Monroe M. Goldstein represent the plaintiff.

## VICTOR UNDERSELLING.

But Other Phonograph Records Do Well at \$1.

Despite the fact that all the other phonograph record concerns have increased the retail price of their discs from 55 cents to a dollar apiece, the Victor is still selling at the lower figure, although the dealers expected its increase also to go into effect June 1.

Whether this gives the Victor discs an edge on the sales is problematical, because of all the dealers Variety has interviewed none could detect any decided difference in favor of the lower priced make. The reason may be because the Columbia has issued a strong June catalog, although some idea as to whether the record buying public is economical to the extent it would favor the cheaper brand will be arrived at before many weeks have passed.

## Prisco Rejoins Miss McDermott.

Loretta McDermott (Cox and McDermott) and Prisco are to reunite for the summer. They will play cabarets and the big hotels, possibly opening at the Marigold Gardens, Chicago, some time next month.

Miss McDermott was recently married to Eddie Cox and has been doing an act with him. The Cox-McDermott act will resume in the fall.

Chicago, June 16. The Webster vaudeville agency has been transferred to the States Exchange. Billy Diamond for the States handed Webster a certified check at the banquet given the latter Tuesday afternoon. Webster is retiring from the show business, and his wife, who was his general manager, goes with him. The remainder of the Webster staff passes with the transfer to the States.

The Webster Circuit will be continued and Diamond will locate in Chicago in charge. It books 33 houses in this section. The States will have branches in Chicago, Indianapolis, Detroit and St. Louis. It is handling 80 stands, ranging from Sundays to full weeks.

The only booking change will be that the Hahn and Broadway, Indianapolis, will hereafter be booked from Chicago.

George H. Webster came here seven years ago from Fargo, N. D. He corraled most of the independent vaudeville time hereabouts. Webster will try to recover his health over the summer.

Diamond is known as a keen broker and a progressive business getter.

## HAMMERSTEIN SUES.

Asks Corbitt for \$10,000 as Share of Song Success.

Arthur Hammerstein started suit against Herbert Corbitt this week asking for \$10,000 damages through his attorneys, House, Grossman & Vorhaus, for one-half of the rights to the song, "The Argentine, the Portuguese and the Greeks." The number was interpolated into "Tumble Inn" after that show opened in New York last summer.

On the advice of Hammerstein, Corbitt purchased the song from Arthur Swanson, who wrote it, paying \$100, but being reimbursed \$150 by the manager, the alleged agreement between them being they were to go "50-50" on the number. After Corbitt left the show the song reached publication. Hammerstein requested his share, but was advised by Corbitt the half interest extended only as far as "Tumble Inn" was concerned. He also said the \$100 paid the author was only for the privilege of using it in the show.

Hammerstein stated that such an arrangement would have been ridiculous, since as much as \$1,000 bonus and a royalty interest is given producers to interpolate a number into a production. The manager alleges Corbitt's sale of a half interest to him includes 50 per cent. of the royalties and publication rights and that he has Corbitt's signature to the sale. The question arises whether Corbitt had any power to sell Hammerstein such rights.

The number, in addition to being published here, has caught on in England.



## COLEY and JAXON

"The Monster and The Maid and Bonaparte"  
At KNIGHTS ORPHEUM, BROOKLYN, THIS WEEK  
For the Summer: COJA VILJA, Raleigh, N. C. Route 4  
Direction of R. E. RAMES: PAT CARRY ADV



## DIPPEL WOULD WED REVUE AND OPERA

### Ghastly Business Does Not Discourage Impresario.

Chicago, June 16.—The vicissitudes of Andreas Dippel in which he promoted and opened against great difficulties his opera-film ventures, closed, reopened, closed, have not run their course. Many reports are about regarding his prospective activities. But it is certain that he is still at it and is now seeking to finance the nucleus of a subsidized light opera-revue combination, with a view to ultimately having a theatre endowed in Chicago for its home.

Offers have been made to a local author to contribute a Chicago revue as the second and fourth acts of an initial production, the rest of it to be two acts of an opera. It is said Dippel also approached a local cabaret act producer to go in with him. The theatre is somewhat of a problem, and it is known he has negotiated for both the Victoria and the Columbia. The Victoria is an outlying pop melodrama house and the Columbia, now dark, is the First Wheel's long burlesque stand.

Dippel retains the services of a woman promoter who helped him line up what backing he got for his Auditorium trial and retreat, and she is busy taking up the impresario's hopes and plans with business men, promising them brilliant futures if they cast their destinies with the former director general of the Chicago Grand Opera Co. Meanwhile, the second which at the Auditorium, with salaries guaranteed by the Opera Association, curled up and died, a pitiful bloomer.

With 12 performances the show drew less than \$3,000, using the Dippel light opera cast, a wonderful singing chorus, a ballet, a film and the Lorraine-Harsh 15 beauty contest winners, in the midst of the Republican convention headquarters. The Opera Association finished several thousand dollars lower on the guarantee, and took all the money and effects.

### GRIFFIN TO FAR EAST.

Chicago, June 16.—Gerald Griffin, the Irish tenor, sails July 16 from San Francisco for a return engagement in Australia, where he will stay two years.

He has arranged for the rights to O'Neill's "Terra," "Old Limerick" and "Macchia," and some of Fiske O'Hara's vehicles, also Ralph Ketterling's "How of Kitharney."

### "ELI" The Jeweler

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### DAVENPORT RESIGNS.

Booker of Six Interstate Weeks  
Turns Sheets to Trishman.

Chicago, June 16.—Ran Trishman, the W. V. M. A. booker, is taking over the Kenneth Davenport time, about six weeks of No. 2 Interstate Circuit vaudeville. Davenport retiring because of ill health.

Davenport, who made an excellent record in conducting the attractions for the rather trying chain, confused by different sized communities and different divisions of the weeks, is going to Denver to rest over the summer, intending to go to Los Angeles in the fall to engage in an agency catering mostly to the film business.

## TED LEWIS SUED FOR POKER CHECK

### Providence Gambling Tangle in Chicago Courts.

Chicago, June 16.—While Ted Lewis was playing Providence, R. I., he got mixed up in a game at one of the emporiums of chance there and, after he had been separated from his loose change, he presented a check for \$500, which was honored and honored by the house.

The next morning one of Ted's friends tipped him that the proposition had shady aspects, so he promptly stopped payment on the check. Last Thursday, in Chicago, Ted was presented with a summons to appear in court to explain why the check had been stopped.

### LEASE FOR PROTECTION.

Jones, Linick & Schaeffer Take  
Monroe Street Lot.

Chicago, June 16.—The five-story building and 120-foot square lot at Monroe and State streets have been leased by Jones, Linick & Schaeffer, for 15 years at a heavy rental.

The plot adjoins the firm's Orpheum and the lease was taken to prevent competition building there, which would cut off the Orpheum from the Monroe street corner.

A plan was discussed by J. L. & R. to build on the newly acquired property, giving the firm a theatre directly across from the Majestic and fronting on State street. This was abandoned and the lease subject at a profit to a commercial firm.

### GRISWOLD LOSES EYE.

Chicago, June 16.—Gus Griswold, known to a great many artists through his connection with the Chicago and North-western Railroad, looking after the theatrical business out of Chicago, and who recently resigned to enter the hotel business, had his left eye removed last week.

Griswold was hammering on a belt while up in the woods of Wisconsin, when a piece of steel struck him in the eye. He was brought back to Chicago and taken to St. Luke's Hospital where the eye was removed.

## W. J. BRYAN SUED AS FILM ACTOR

### Injunction Asked to Restrain Him From Using Own Stuff.

Chicago, June 16.—William J. Bryan was sued and served here in an amusing film action by Edward F. Goitra of St. Louis. Bryan was enjoined from appearing for anyone else in a prohibition film, a dramatization of Bryan's lectures and writings on the subject. George R. Dalton joined Goitra in the suit, charging that he was to promote the film, a special feature. Bryan was to get 20 per cent. of the profits and 10 per cent. was to go for prohibition propaganda.

Dalton says Bryan balked, claiming, after he had signed the contract, that he was not allowed compensation "as an actor," and it was settled that Bryan should get 37 per cent. and that Goitra was to do the financing. Goitra ran in a "contingency" whereby he would put up the money if he could get back \$100,000 penalty imposed by the government on the Hostetter Bitters Co. for violation of the Volstead act. A quarrel arose and Bryan copyrighted his stuff and dared Dalton to proceed.

Dalton says he spent \$12,000 and now is barred from using Bryan's material. The Colonel was served while seated in the press stand at the Republican convention.

### LOGAN SQUARE, CHICAGO.

Chicago, June 16.—Tuplett and Bennett opened the show with an attractive dancing turn, well received.

Pauline Dixon and company, two snappy looking girls, went across in rattling good style in second position. The finale, with a combination of talk, rings and juggling, awakened some favorable interest. The girl is a good ring performer and laughs easily and naturally, which helps the man put over his talk. The talk is not much, but is above the average acrobatic act in that.

Hickey Brothers pleased with an acrobatic dancing turn that had elements of comedy in it. The comedian effects a bizarre make-up and miffed wardrobe that helps him make some laughs. The Musical Hodge, three girls and a man, closed the show, leaving a good impression.

Miss Saxon's act was the climax of the show.

### AT AMERICAN HOSPITAL.

Chicago, June 16.—At the American Theatrical Hospital: Sam Schiller, head of Schiller Feature Film Co.; Arthur McComas, "Politics and Petticoats" recovered; Parti (Monti and Parti), convalescing; Eva Mandel (Zeno and Mandel), recovering after acute appendicitis; Edna Hogan, "Little Cottage," operated; Harry Jones, nephew of A. J. Jones, operated; Virginia Healy, wife of Dan Healy, of "The Sweetheart Shop," recovering from fall which broke her collarbone, necessitating severe operation; Hugh O'Connell, recently with "Twain Bed," operated; Tom Moore (Tom and Stella Moore), operated; Miretta Nally (Allman and Nally), serious internal operation; Ruby Wren, doing well.

### DEAD BUT DOING WELL.

Chicago, June 16.—J. Marcus Keyes' "house organ," "The Actor," this week publishes the news that David Davies underwent an operation at the American Theatrical Hospital and that it was "successful." Mr. Davies' death notice was published in Variety three weeks ago.

Keyes' paper also gives display to a "notice" it received from another local sheet, praising it as "the official organ of the Actors' Equity Association," a claim which the A. R. A. ordered Keyes to discontinue.

### LOGAN SQUARE DARK.

Chicago, June 16.—The Logan Square Theatre closed for the season Saturday night, June 12. Manager H. C. Miller announced that next season this theatre will pay more attention to the feature picture than they have been doing.

### NAN HALPERIN GOING.

Chicago, June 16.—Nan Halperin will leave the "Century Midnight Whirl" at the end of next week having declined to take a "cut" after a successful opening.

### MAJESTIC, CHICAGO.

Chicago, June 16.—It was Mothers' Night at the Majestic. Jack Osterman and the Marx Brothers came down into the house and kissed their mothers, the same going to riotous applause. The acts that had no mothers present were out of luck. There were one or two others, though, that could have had their mothers in, because this bill, like most of them, had a goodly percentage of Chicagoans.

The show ran through an unusual number of hits for this time of year. There wasn't a bloomer in the list, and several went into extra innings. Frank Wilson led off with his uncanny cycling to move with the first act gets nine weeks out of ten. Green and Deane, both males, in a rathskeller routine, finished lively with an Il Travatore burlesque, durable, though old, following the "Vamp" and "Bring Back Those Wonderful Days." The boys must have been in Tasmania for a couple of years. The corpulent tenor worked like a beaver and sang plenty of repeat choruses of several numbers, while the more sedate one officiated at the piano, with a piano accordion and on the ladder in the balcony clanging.

Wilbur Mack did not show, and was replaced by Sarah Padden, held over from last week this time doing "The Barrier," her dramatic one-woman epic of the war. She harped on three notes until two minutes before the end, when she hit a couple of hitless silent chords and swept the theatre. In "The Chud" that money was in and of the character—the very soul of it; applying the same technique to the body of "The Barrier" is a mistake. Again she rises from the monotone to a smashing climax, but here it seemed scarcely wise to withhold it so long and so thoroughly as indicated by so little coughing. It is likely that this powerful young artist regards it as good showmanship to hold out her star trick until just before the curtain, that is not becoming an artist; it isn't even proper for a mere entertainer. Her high spots drew five curtains and a heavy hand, where in "The Chud" she took a dozen and a Bernhardti ovation. The girl has all that it takes. She should use it, use it in graduation, not with abrupt ascent just because in one inspired vehicle that method was ideal.

Emma Caruso opened in "one," got her opening song over, and then tore the seats loose with her political references, fresh as home-made beer, and much more lively. She carried it along in high spirits and explosive rest, which seems to have returned to her in full with the return of some of her old flesh; she is again the chubby Emma of old, though younger, and will hand the folks back that a surprise in a few weeks when she shows them what a trip to the Coast can do for a single woman with nothing on her mind but laughing and making 'em laugh. She stopped the show—twice, and waved that she was too hot for a speech.

Jack Osterman, repeating the turn he gave some weeks ago at the Palace, with his Chicago and personal locale, and a hostful of friends, got a storm on entrance and then went in to earn it. He made good. He went to four or five encores and his mother speech, then returned later with the Marx boys and got another nominee's reception. The boy has established himself as first ace of vaudeville in this town, despite rather than through the well-meant promotion of his popularity which only clouded the local verdict. Friends are the dearest thing in the world, but when one wants to know how good he is they sometimes hold back the answer. However, the lad has wandered over the whole Orpheum circuit and left a unanimous impression, and will soon be on the Eastern front to capture no-man's land there, too. He has a chance to sweep New York if he keeps his head—it is such a young head and such a good-looking one, and New York has been known to like that kind—and do them no good.

The Marx Brothers, with the same act as of yore all set to new comedy—a thousand years before—parodied the house not once but forty times, and made a clean, boarding hit, and got very near and dear to the customers. Variety's ideal Vaudeville content has a contender here of formidable proportions for this turn has everything—numbers, acts, riotous comedy every kind of instrumentalism, pretty girls, versatility, good-natured frolicking, lightning effects—it's just a great act, that's all—and that's everything.

One might say that the house had seen enough vaudeville for the price, but may Ames and Winthrop, pulling their old one that starts with the girl's skirt caught in the door, had the audacity to follow all of this, and audacity wasn't all they had. They had just what it required, every inch of it. They didn't show quite as strong as they might have under less handicaps, but they made the grade beautifully, like the classy pair they are, and drew laughs hands and concentrated attention. Two people walked out, famous headliners in the act, following the family nothing. Save just 200 Ames and Win-

throp showed almost all old material, but it is old only with them—no one else has been able to copy their travesty technique, their satire, their delicate yet ripping wit of word, look and business.

Robbie Gordone, the shapely show-woman, closed. She held every one who gave one eye to her first pose. In a mid-bill spot she would hold her own with the average sketch or comedy turn as a full-stage act.

### PALACE, CHICAGO.

Chicago, June 16.—This should be a weather report rather than a show review, and should be written with a barometer, and a thermometer rather than a typewriter and a headache. Just before the matinee it was 59 in the shade, with the sun taking the shade; in the middle of the second turn a thunderstorm burst forth that rocked the building and made dumb acts trumps. Then followed a lightning exhibit that was probably the best electrical act ever done in this house, getting over before the ushers could close the side doors that had been left open to let in the heat. This specialty took an exit without bowing and was immediately succeeded by a rain effect that belated himself couldn't have improved much. Finally the doors were shut, and by that time the rain stopped and the heat did an encore.

In view of all this the reports to follow must be taken with allowance, for it was no weather for the gay life upon the rostrum.

Billy Rogers and Hully, the real old-fashioned trampolines, tramps and bar comedians, caught only heat. With the event pouring off them they leaped and bounced and got about 50 per cent. of their customary laughs and attention, which was holding up to the stage of what was to come. Nats Leipzig was revealing the nine of diamonds when the heavens applauded the trick, and after that he did a pantomime act, with his lips moving and nobody the wiser. It didn't kill his clever illusions, it just crippled them. Leipzig got two bows, anyway.

A pianist and a lightning outburst ushered on Jessie Brown and Little Weston. The lightning was much better stuff than the pianist, whose name was Dave Bryer—strange name for the day. He wheeled something to the effect that the girls would sing and dance, and so they did. They danced with variety, abandon and ability. Mus Weston unleashed the easiest kick seen here in days, and showed a sweet figure, very blonde charms and a winning personality all the way. Miss Brown, her brunette vaudeville sister, held back on her dancing until her specialty, after a French ditty, when she brought down the theatre with some whirling toe work and all around pop. The two babies got together in shiny black for a double dancing finale that scored. They wereopping with perspiration, but not too wet to carry off a resounding hit that was the more valuable in view of the adverse conditions.

Basil Lynn, last showed here with Harry Lynn, came before his old ex-courtesy drop with "Howard" Howard is William Howard, who played in minor musical shows some time ago. He is scarcely a successor to Mayo, having a fair voice and likeable looks, but none of that personal power with audiences that Mayo always radiates. Lynn, if anything, was funnier than ever, and smoother than 3-in-1 with his Britishisms, though the muggy atmosphere was cruel for comedy work. The two finished in a duet of "Chasing Rainbows," and got two bows and a recall that would have been a show-stopper under normal circumstances, Howard singing his share here with good appeal. A rainbow was needed—it was pouring again.

Gertrude Vanderbilt, her chestnut hair bobbed and her trained smile impervious to the temperature, was brought on by Ivan Moore, pianist, in "one." Gertrude pranced very little, though she is reputed hereditary dancer. She had a petpoursue of comedy surrounding three songs, and she used Moore capriciously, from a "homer" hit to a brutal husband, bringing him down center just like a regular partner and leaping him off with her ditty. Miss Vanderbilt went after the crowd vigorously and made herself chummy. She got along all right. A girl with her charms, experience and courage will always get along all right. Her singing voice was not so fluff-Carl and she hardly danced at all, but she amused and she got good ripples and solid hands.

Harry Watson, Jr., did his Baiting, Incan and phone booth bits, going as usual for heavy laughs and once appeared Lydia Harry followed him next to closing and yanked the tired public up into the most seats with that irresistible 1920 act of bare patter, song and humor, plus personality multiplied and a song frolic that was scandalously delicious. She was ill last week and her voice was a bit hoarse, but she went almost as well as she deserved. Ishikawa Brothers, one of the smoothest, strongest and most showmanly closing acts in the business, held on their own and had no counter-



## KEYES LANDED ON BOARD "BY REQUEST"

Director Who Fought and Panned Hospital Horned In.

Chicago, June 18. The circumstances of J. Marcus Keyes being appointed a director of the American Theatrical Hospital, the charitable institution which he is charged with having branded "a private venture for profit" in the solicitation of funds for a dance which was playing "opposition" to the hospital benefit, came to light in the discussion of Keyes' attitude among the directors, several of whom say they will move to have Keyes removed from the board.

Keyes, shortly after coming to town as the agent for the A. R. A., called on Dr. Max Thorek, chief surgeon of the hospital, and asked—on all but demanded—that he be made a director, stating that most of the professionals treated at the hospital were Equity members, and that they should be represented in the directorate. A vacancy was created for him, and at the meeting called for taking up the benefit affair he personally solicited advertising from the other directors for his dance.

Archibald Armstrong, advertising representative for the hospital benefit program, this week telegraphed Paul Dufault, executive secretary of the A. R. A., for an interview, stating that Keyes' methods had prejudiced him (Armstrong) with clients who had patronized the hospital benefit. Since Keyes' activities were all held forth to be officially on behalf of the Actors' Equity Association, Armstrong demanded a chance to lay his charges before one of the officers of that body.

## YOUNG PARKS DAVIDS

Chicago, June 18. Ernie Young has booked the House of David Band, the hairy jaspers of Broadway fame, for a series of mid-west park engagements at a salary beyond their vaudeville figure.

The whistlered cultists play Canton, Ohio, week of July 4, then Akron, Evansville and Indianapolis.

## STAR WANTS \$50,000.

Chicago, June 18. Albee Mason, who recently was dismissed from the Marigold (Gardens) Revue without notice, has sued Ritel Brothers, owners of the resort, and M. R. Hooley, backer of the revue, for \$50,000.

Hooley says Miss Mason was "insubordinate."

## RENAULT'S NEW HIT.

Chicago, June 18. Francis Renault, the imperious, opened a big production act with lavish costumes and scenes and a special musical director, at Racine, Wis. On the telegraphed reports he was booked for the Riverside and Palace, New York, opening at the former June 28.

## \$70,000 STUDIO.

Chicago, June 18. Henry Prentiss, formerly of the Prentiss troupe, has sold his home at 712 Cass Avenue to H. L. Alschlager for \$70,000. Alschlager, who is the architect for the Ascher Bros. and a number of other local theatrical enterprises, will remodel the residence and use it for a studio.

## CHI SAVES DAYLIGHT.

Chicago, June 18. "Daylight saving" went into effect in Chicago at two Sunday morning, causing plenty of confusion Sunday matinee and night.

## Potts Opens Annex.

Chicago, June 18. The famous Potts, proprietor of the famous Greasy Vest, has opened the annex to his Clark street cafe, the addition being twice as big as his original room, and adjoining it, George Ruffy at once "christened" the new cafe the Clean Waistcoat. It is the night-owl rendezvous of the show people downtown.

## Mae Frances Sues for Divorce.

Chicago, June 18. Mae Frances Stone (Mae Frances) filed a suit for divorce last week against Charles J. Stone, Masonian (O.) banker, charging neglect. Prior to her marriage four years ago she was in "Katinka."

## CHICAGO NOTES

Chicago, June 18. When the Blackstone closes June 19 Arthur Heberg, treasurer, will relieve Henry Stussel, treasurer of the Illinois. Stussel will go up into the northern part of Wisconsin for the benefit of his health.

W. F. Heely of the old acrobatic act, Heely and Heely, sailed with his family June 3 for Bristol, England, to spend six months or a year visiting relatives.

James Wingfield of the Central States Agency recently suffered a severe attack of pneumonia, but is at present on the road to recovery.

Kitroy and Briton's "Oh, Daddy," closed June 9 at Des Moines. "The Gumps" closed Saturday at the Imperial, Chicago.

"Golden Days" at the Blackstone closes June 19. The theatre will be dark for the rest of the summer.

## FRANCES WHITE A. W. O. L.

Chicago, June 18. Frances White "disappeared" at the Three Arts Club benefit Thursday afternoon, being the only artist billed who failed to "show." She also "stood up" the Actors' Equity Midnight Frolic and dance after J. Marcus Keyes had advertised her, but on that occasion had several others to share her guilt.

## STATE-LAKE, CHICAGO.

Chicago, June 18. Nat Nazarro, Jr., slammed over a tremendous hit with what might be called an ultra-modern act. He has a jassband, a singer in one of the boxes, and Nat even sang a sort of prelude before the curtain went up on the nine jazz serenaders in sailor suits. Nazarro's smiling personality and fresh youthfulness were combined with exceptionally good showmanship in his case. The lighting for his "tello numbers" would have put them across even if the boy were not the finished musician that he is. The audience refused to let the show go on until Nat had kicked in with a couple of extra numbers.

Watson's Dogs began the activities without creating any particular furor. Helen "Smiles" Davis, as the number two attraction, won some friends with her impersonations of chorus girls, past and present. "And then," a sketch with several good punch lines in it, held the attention and picked up laughs during its action, closing to generous applause. The book is written with the "power of Bull in business" as its motif and is convincingly presented. Vernon Styles was next and the audience liked the chummy way he delivered operatic selections and light acts. He closed with "Million Miles From Nowhere," scoring a clean hit.

Nat Nazarro furnished the entertainment for the next 15 minutes and was followed by Charlie Wilson. Charlie contributed various kinds of merriment before he did the violin solo that slipped him into the winning class. Then, closing the show, kept the crowd too interested to think about leaving. Making his entrance doubled up in a toy automobile he proceeded to bend his way into quick favor, offering an armful of clown comedy on the way. Took four bows on his finish and they were still applauding. Hampton and Hinks and Haddock a Riding School were not reviewed this show.

## KEDZIE, CHICAGO.

Chicago, June 18. Ross Hife and company, a short-acting act, opened the show. Ross shoots at little pellets, at moving objects and at little glass trinkets stuck about her partner's head and body. She missed two or three times—too often for the mental comfort of her partner.

Williams and Taylor danced their way into favor, but the talk they used was too colorless to get them anything. Nora Norrino and co. were liked "Indoor Sports," a sketch showing the different styles in the art of making love, dug up a number of good laughs. The stage is set to represent two rooms in an apartment house with a girl in each room. Two fellows call, one a hard-boiled bird and the other very timid, but they both fail and the audience gets laughs watching them slip. Jim and Marion Harkins garnered all the laughs left. The heat took most of the pep out of them, but they bounced up to show their appreciation of Jim's delicious clowning and Marion's delicious personality. The dancing Harkins closed the show with their fast dancing act. Pleased mildly.

## RIALTO, CHICAGO.

Chicago, June 18. Mason and Bailey, real old-time minstrels, do comic shouting songs and fast dancing that captured applause frequently and frolic. Charming Harkins pleased with Daisy dance. The girls carry some beautiful drops, wear beautiful wardrobe.

## "CHICAGO PLAN" BOOSTS PRODUCING

Encouragement Offered Those Who Bring New Material.

Chicago, June 18. The first immediate effect of the new ruling permitting the heads of the Keith Westerns (Humphrey) and W. V. M. A. (Nash) to set routes on the big time East and West for acts personally certified by them has been an immense impetus to local act production, a feature of the new move which is being aggressively encouraged by the booking heads.

Frank Q. Doyle, a veteran booker, who formerly was in charge of William Morris' and Loew's offices here, applied for a franchise to book with the offices in the State-Lake building. He was told that there are enough non-contributing agents now. What was wanted was men who could give vaudeville something that it does not now possess—that is, new acts, new acts created of new faces and new material. Doyle was promised that if he would devote himself, to this field he would be welcomed and could book on the floor in person without any franchise any new acts he delivered, and that every effort would be made to make such work profitable for him. The same was held forth to Gil Brown, who, however, was not seeking an agent's franchise.

Nash this week went down State for the sole purpose of looking at an act which has been getting great reports (Dewey and Rogers), but which Nash had not seen in person, with a view to placing it in New York immediately as the first act created in the West with Western people to be booked directly into the East from Chicago. This act is on the Ernie Young list and should Nash ratify it, Young will be the first local agent actually to play one of his acts in New York without inter-agent representation or personal friendships.

## NEWS OF MUSIC MEN.

It looked this week as though the proposal of H. C. Mills, acting for the Creditors' Committee, to settle the accounts of the Plantadon Company at 10 cents on the dollar would go through. Plantadon (a corporation) had liabilities of \$5,000 with no tangible assets. It had been in business a comparative short while, piling up a catalog of 12 numbers but none of selling proportions. The best offer made to Mills for the business was \$1,000, and the choice left to the creditors was to accept the 10 per cent. in settlement or force the concern into bankruptcy, which, according to Mr. Mills, would eat up the available money, leaving nothing for the creditors. Mr. Mills also represents the M. P. P. A., one of the creditors.

Herbert Spencer, late of Jerome H. Hensch & Co., author of "Underneath the Stars," "Dreamy Rye," etc. is now eastern representative for Val Alstyne & Curtiss.

George Edwards has joined the McKinley Music Co.'s professional staff.

Yesterday (Thursday) Charles Stenogard, auctioneer, sold all of the assets of Gilbert & Friedland by order of the receiver appointed in the bankruptcy proceedings against the firm. The sale occurred at the concern's place of business.

and dance much more lightly than they look, not that they look heavy, but they are rounded and curved more generously than too dancers usually are. Fred Elliot was an unqualified hit. The crowd liked his rube character and he stopped the show with his one-string "broom-oin" and mandolin numbers.

The Guitari Trio sailed along, but the main efforts to sing "Let the Head of the World Go By" in English landed a long way from home. Percy Vincent, using a plant in the audience, fared mildly until the plant started to sing. His powerful voice pulled the act out. The "Overseas Review" closed the show. This is no close relation to the act shown by Will Murriany. The efforts of the female impersonators to suggest chorus girls was more painful than this form of entertainment usually is. The food of this kind of act seems to be just another one of the hours of war, when they show up like this one. Gilbert Charles and Co., Frank Farron and Nadia Norrino were not reviewed this show.

## OBITUARY

### Gus Koening.

Gus Koening, identified with the theatrical and burlesque for nearly 30 years, died at his home in Philadelphia June 15. Mr. Koening was a wealthy cigar manufacturer before he became interested in the show business, associated at that time in the cigar business with Samuel Gompers, now president of the American Federation of Labor. He was a member of the firm of Elias & Koening, the original lessees of the Casino, Philadelphia. He was vice-president of the Casino Amusement Co., operating the Walnut Street theatre and Woodside Park, Philadelphia. Mr. Koening was also a stockholder in operating companies owning and controlling theatres in New York, Philadelphia, Baltimore, Washington, Kansas City and Canada and in companies of the Columbia burlesque circuit. He was 65 years old at the time of his death and had been a resident of

the United States most of his life, having been born in Germany and emigrating to this country at an early age. He was a member of the Masons and Shriners. A wife and three daughters survive.

The mother of Jack Connors (Marigold Gardens, Chicago) died June 12 at her home in New Haven, Conn.

The Mother of Frances Elliott, "Auto Girl," died at her home in New York June 12 at the age of 78.

### Cora Jane Herbst.

Cora Jane Herbst, in burlesque some years ago, died at her home in Canton, O., June 14. The deceased was 62 years old. Arthur Herbst, her husband, is advance man for Billy (Redfeet) Watson.

### George A. Brown.

George Anderson Brown, one of the oldest members of the old Boston Opera Company, died June 19 at Providence, R. I., in his 81st year. He is survived by a wife and one daughter.

### May Noble.

Mrs. Conrad Leas (May Noble) died May 25 at St. Paul. Her husband is Conrad Leas, property man of the New Palace, St. Paul.

## NEW INCORPORATIONS.

Hopworth Picture Plays, Manhattan; 1,000 shares common stock, no par value; active capital, \$5,000; P. Kimberley, T. P. McElshon, R. O. Elliott, 1606 Broadway.

Film Crest Photoplays, Manhattan; \$100,000; H. M. Marks, J. R. East, P. Freeman, 316 Eastern Parkway, Brooklyn.

M. M. Enterprises, Manhattan, amusement; \$20,000; H. Brand, H. R. Lubethin, R. A. Brown, 1049 Tinton avenue, Bronx.

Preferred Pictures, Manhattan; 1,000 shares common stock, no par value; active capital, \$25,000; W. T. Welch, L. H. Furber, D. Ekins, 141 Broadway.

Victor Kremer, Manhattan, pictures; \$50,000; V. and C. Kremer, P. Green, 1391 Madison avenue.

Lake Shore Amusement Co., Rochester, dance hall and restaurant; \$21,000; W. T. Jackson, P. B. Damon, H. A. Abell, Rochester.

Woodlawn Beach Public Amusement Corp., Buffalo; \$50,000; G. L. Pomerooy, J. J. Wiegand, V. C. Brodie, Buffalo.

P. R. and M. S. Corp., Manhattan; theatricals and pictures; 1,000 shares common stock, no par value, active capital, \$5,000; J. A. Davis, M. Shapiro, M. Winn, 203 West 103d street.

Bellevue Theatre Corp., Niagara Falls; \$400,000; P. A. Jones, G. C. Harberlin, J. T. Williamson, Niagara Falls.

## CAPITAL INCREASES.

Euclid 101 Theatre Co., Cleveland; \$500,000 to \$700,000.

## DISSOLUTIONS.

Columbia Pictures Corp., Manhattan. Relfo Photo Plays, Manhattan.

## DELAWARE CHARTERS.

Bud Film Service, \$500,000, M. L. Rogers, L. A. Irwin, W. R. Singer, Wilmington.

Globe Film Corp., \$500,000, T. L. Creston, M. A. Hirsch, R. E. INR, Wilmington.

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## COLUMBIA ANNOUNCES ROUTES AND CHANGES

### Providence Replaces New- burgh and Poughkeepsie

Next season's routes of the Columbia Amusement Co. have Providence replacing Newburgh and Poughkeepsie (split week) which the Columbia has played for the past four years. The American Wheel played it for three weeks at the tail end of last season, but had to cancel extended time when a fire destroyed Cohen's opera house, Poughkeepsie. The house is being rebuilt. The American Wheel will play the Hudson River split next season.

On the Columbia Wheel, Chalmers & Irons, the Chicago producers, will have a new show, "Town Scandals." "Follytown" will replace "The Right Reers." "Girls in a Cart" will be retitled "Powder Puff Revue." Jack Singer's "Bushman Show" will be retitled Jack Singer's "Own Show."

The regular season will open August 22.

The routes follow: "Routenians," Columbia, New York; "Parisian Whirl," Gayety, Boston; "Golden Crochets," Empire, Albany; "London Belles," Gayety, Montreal; "Big Wonder Show," Bastable, Syracuse, and Lumberg, Utica, (split); "Twinkle Toes," Gayety, Rochester; "Peek-a-Boo," Gayety, Buffalo; "Girls from Happyland," Gayety, Toronto; "Jingle-Jingle," Gayety, Detroit; Al Reeve's "Joy Belles," Columbia, Chicago; "Town Scandals," Gayety, St. Louis; "Million Dollar Dolls," Gayety, Kansas City; "Victory Belles," Gayety, Omaha; "Hoseland Girls," Des Moines (4 days); "Girls of the U. S. A.," Star and Garter, Chicago; Also Reynolds' Revue, Olympia, Cincinnati; "Twentieth Century Maids," Lyric, Dayton; "Girls de Louisa," Empire, Toledo; "Flowery Burlesquers," Star, Cleveland; "Social Maids," Youngstown and Akron; "Sporting Widows," Gayety, Pittsburgh; "Folly Town," Gayety, Washington; "Maids of America," Palace, Baltimore; Mollie Williams', People's, Philadelphia; Harry Hastings' "Big Show," Empire, Brooklyn; Dave Marlow's "Own Show," Miner's, Bronx; "Liberty Girls," Jacques, Waterbury; "Powder Puff Revue," Grand, Hartford; Jack Singer's "Own Show," Casino, Boston; Sam Howe's "Jellities of 1929," Empire, Providence; "Follies of the Day," Perth Amboy (Monday), Plainfield (Tuesday), Stamford (Wednesday), Park Bridgeport (last three days); "Fashion Revue," Majestic, Jersey City; Lew Kelly Show, Orpheum, Patterson; "Step Lively Girls," Hurlig & Reamen's; "Carnival Maids," Casino, Philadelphia; "Best Show in Town," Gayety, Newark; "His Hip Hokey Girls," Casino, Brooklyn.

The routes of the American Burlesque Association will be issued next week.

### NEW ACTS.

Ted Diner and his sisters, Kitty and Hugu, have combined for a new singing and dancing turn, which will break in in a couple of weeks and reach the Alhambra about July 15.

Lee and Lawrence, man and woman singing and dancing. (Morris & Feil.)

Lalla Melbini's future billing will be Lalla Melbini and Bert Nagle.

Fred Rath and Al Dubin writing now act for Billy Hal Wilson.

Funny Murphy and Harry Morrisey with Ethel de Vere in a talking, dancing and singing skit.

Steve Mulvey rehearsing now act which includes Billie Ruhlman and Bonnie Harger.

H. Brinton Stromel (formerly Hippodrome Foor), with his wife, two act.

Francis Renault opens in a new act at Riverside, New York, June 28.

F. Barrett Carman opens in a new single June 28 over the Keith circuit.

### MARRIAGES.

Richard Bentley Bartholmeus to Mary Hays Caldwell, Church of Heavenly Rest, New York, June 13.

George Resley to Helene Irene Gunther, both in "Chu Chin Chow," at Frankfurt, Ind., June 7.

Raffard Macdonald to Evelyn DeRose Howell, Leavenworth secured June 11.

Bradley Knoche to Inez Bauer, Peoria, Ill., June 11.

Milton J. Wood (Lorenz and Wood) to Flora E. Birch, June 14, New York City.

### LUMBERG, UTICA, SOLD.

Utica, N. Y., June 14.

The Lumberg at Utica has been purchased by the Wilmer & Vincent Theatre Co., owners of the Colonial and recent purchasers of the First Presbyterian Church property, to be used as the site for a new theater. The firm will take possession of the Lumberg about July 15.

The sale was made by Moss Lewis, who for some time has owned a majority stock of the Lumberg Theatre Co. The price paid by the new owner is \$100,000, it is understood.

Future plans for the Lumberg are uncertain. The house has been playing legitimate attractions the first half and the Columbia Wheel shows the second half. Since the close of the burlesque season the house has been pursuing a picture policy.

Should the Columbia policy be dropped by Wilmer & Vincent, the Bastable at Syracuse will probably get the Columbia attractions for the full week. The Bastable heretofore has been splitting with the Lumberg.

### "FOLLY TOWN" DROPS.

The summer show, "Folly Town" at the Columbia, New York, in its fourth week (last week), did inside of \$3,000, according to report. The show started off its summer season at the Columbia with \$11,000 the first week.

### Pearson Gets Clark Franchise.

Arthur Pearson, through a leasing arrangement entered into with the Peter E. Clark estate, has secured control of the "Oh Girl" Columbia wheel franchise.

Pearson will produce a new show. The "Oh Girl" title will be dropped.

### Union Square Continuous.

R. F. Kahn's Union Square stock burlesque is not closing, Kahn says. The house will remain open as long as business holds up, and expects to stay open all summer.

### BURLESQUE ENGAGEMENTS.

Micky Markwood, principal comic with Fock and Jennings' "Jazz Babes" next season.

Brown and Newman, Trinkle Kennedy and Chan. Golden with Sam Williams' "Girls from Joyland."

Jean Redini has engaged Hawthorne and Cook, the vaudeville "nut" comedians, to play the Clark and McCullough roles in next season's "Peek-a-Boo."

### ILL AND INJURED.

Mrs. Selene Fisher Thompson, widow of Frederic Thompson, underwent an operation for appendicitis Sunday morning in St. Vincent's hospital. She was removed Saturday night from her residence in the Dearborn apartments on West 55th street. Her condition is reported as improving.

While playing the Keystone in Philadelphia the week of June 7, Blanche (Blanchette and Devere) was injured while waiting to make her entrance. Instead of her own drop coming down, the also was lowered swiftly and struck her. Future bookings have been cancelled.

(Miss) Bobbie Loman, who was in the chorus of "Jimmie" on the road this season, is in Bellevue Hospital, New York, suffering from a general breakdown. The illness is partially blamed on an attack of influenza some months ago.

Harry Friend, general manager for Bud Fisher, is at present in a Chicago hospital undergoing a course of treatment for his eyes.

### IN AND OUT.

Jan. C. Morton and Co., replaced Molly Fuller at the Riverside this week.

Harry Green substituted Monday at the Orpheum, Brooklyn, for Harry Tighe, for the week.

Patricia and Kelly could not open at the Colonial this week owing to Mr. Patricia's illness. Eddie and Edith Conrad filled in.

### TOREADOR KILLED.

The famous Spanish torreador Josellito was killed during a bull fight in the Taberna de la Reina arena at Toledo, Spain, May 18, when on the point of giving the animal its last thrust. Changing the red shawl from one hand to another, preparatory to using the sword, the bull charged the matador and gored him in the stomach. Josellito expired a few minutes after reaching the hospital. Josellito had taken part in 574 meetings and killed 1,420 bulls during his career since 1912, and is supposed to have left a fortune of more than a million dollars.

## BURLESQUE BENEFIT MAKES ABOUT \$13,000

### First Affair at Columbia Holds 28 Numbers.

The first benefit for the Burlesque Club was held Sunday night (June 15) at the Columbia, New York. It was a huge success financially and artistically. The receipts from admissions and programs approximated \$12,000. The house was scaled \$120 orchestra, \$25 balcony and \$10 gallery. The admission takings totaled \$1,152. Other revenues not yet checked up, such as the sale of programs and flowers, are expected to add another thousand.

The bill included 28 numbers and ran as follows:

Opening ensemble, members of the club, chorus of "Folly Town" and chorus from Union Square.

Opening address (Billy K. Wells).

Dolly Morrey and Chas. Warner.

Billy Ward, Harry Coleman and Stella Ward.

Gene (Rags) Morgan.

Norma Belle and Girls.

Harry Stepe and Don Clark.

Babe LaTooth and Sid Gold.

Ed. Lee Wroth and Owen Martin.

Stella Ward and Girls.

Jazz Casps, Hazel Clark and Co.

Subway scene from "Folly Town," with Ralph Dunbar's "Tennessee Ten."

Intermission.

La Begone and Co.

Lucille Rogers.

Blancett & Scott.

Frankie James and Nat Morton.

Shirley Millett and Girls.

Kelso, Clark and McCullough.

Frank Marie Teane and Girls.

California Trio.

Vampire scene from "Folly Town" (Miss Elliott, Frank Hunter, Bert Lehr, Johnny Walker, Walter Pearson, Jack Hally and California Trio).

Callahan and Bliss.

Stella Morrey and Harmony Boys.

Broadhurst and Callahan.

Jim Coughlin and Leona Shape-ris.

Martha Fryer and Harry DeCoster.

Fields, Wyer, Anderson and Pink.

Finale, entire company.

The success of its first "Jamboree" at the Columbia has enthused the Burlesque Club members. It was about decided before the Sunday night performance ended near one o'clock Monday morning that next spring the "Jamboree" would be held at an earlier date in New York, with a tour of the company organized for that affair over the larger cities of the East.

### CABARETS.

Road houses are strange places this summer. Some are honest and some are not, mostly not. There are road houses which seem to think people never intend calling at them again and in innumerable instances they must be right, for they "take" any party for all it will stand, from food to drinks.

Among those honest is one which admits it sells to 50 per cent. of the people who visit it and will not serve Scotch because it will be obliged to charge \$1.25 for a highball. The rule in this place for a highball is one dollar. The present price of Scotch forbids the management selling it; that figure per highball, so Scotch is off the list. The same road house also charges the same price on the check that appears on the menu card. That no doubt will be a bit of surprising news to several other road houses.

Over in the wilds of Brooklyn, at the old cross corners known as Fulton and Flatbush, is a restaurant known as the Piccadilly. It is a combination American and Chinese eatery with entertainment and dancing. Right now it has a revue that would be a revelation to old Bill Shakespeare himself. The show is entitled "The Merry Wives of Windsor" and Walter Windsor takes the credit for its presentation. That little thing should settle for all time, at least as far as Brooklyn is concerned, the Shakespeare-Bacon controversy.

Paul Whitman has left the orchestra at the Alexandria Hotel, Los Angeles, to open at the Ambassadors Hotel, Atlantic City, leaving William Long, violinist, and Don Clark, saxophonist, to play with "unmarginal" and others reported for a new orchestra at the Alexandria.

### IN AUSTRALIA.

By Eric H. Corrick.

Sydney, May 19.

HER MAJESTY.—"Sleeping Beauty" (May 29, "Kissing Time").

PAVE NINE.

CRIBBON.—Carter, magician.

ROYAL.—"The Digger Perrotta."

TIVOLI.—"Oddments" (Minnie Love and Billy Elliott).

PALACE.—"Mother Hubbard."

PLAY HOUSE.—"Mademoiselle Mimie."

G. O. H.—Stock company.

FULLERS.—Wish Wynne, big hit; John Lawson and Co., Supper.

Nellie Kelle, fair; Correll Trio, very fine; La Belle Marie, good; Charliot Bros., went well; Leonard Nelson, hit.

CRYSTAL PALACE.—Film, "The Lovers."

STRAND.—Film, "The Courageous Coward."

LYCEUM.—"The Shadow of Lightning Ridge."

### Melbourne.

HER MAJESTY.—"Kissing Time" (May 22, "Ding Boys on Broadway").

ROYAL.—"Tilly of Bloomsbury" (May 22, "Going Up" revival).

KING.—"Tiger Rose."

TIVOLI.—"His Little Widow."

HIJOL.—Vaudeville.

PRINCE.—"Our Selection."

TOWN HALL.—State Orchestra.

Lee White and Clay Smith have arrived under contract to Hugh D. McIntosh to appear in "Iran Pile" at Tivoli, May 29.

"The Miracle Man" did great business at Lyceum last week. Said by critics to be the best picture shown in this city.

Charlie Chaplin in "A Day's Pleasure," released by Union Theatres, Ltd., May 22.

John Lawson will present "The Monkey's Paw" at Fullers next week.

John D. O'Hara shortly in "Three Wise Fools."

Jack Haskell, producer of "The Flaming Show of 1929," will supervise the decorations for a ball in honor of the Prince of Wales.

The Rev. Frank Gorman returns to the States by the Ventura, after a tour of the Fuller Circuit.

Madame Donalda Ayer has finished her contract with J. C. Williamson. She will join the Tivoli Co.

"The Man from Toronto," with George Tully and Margaret Swallow in the lead, opened big in Adelaide last week.

Victor Gouret will appear at the Tivoli in "A Girl for a Day" and "Maggie." He was last here many years ago with the Williamson Co.

J. A. N. Tait will present here next month "Irene," musical comedy.

Rex London and Kitty Barlow have scored in "His Little Widow" at the Tivoli, Melbourne.

"Mother Hubbard" doing well at the Palace. It is the best pantomime the Tait management has yet produced. Harry Lapine and Jack Cannon handle the comedy situations. The Crichtons and Moon and Morris also in cast.

Carter the Great opened to a packed house at the Criterion May 15. Praised by the press.

Bert Clark returns to the States by Ventura. His season with Tivoli Theatre, Ltd., was a successful one.

The Paul Stanhope Revue Co. has just concluded very successful tour of the Fuller Circuit, New Zealand.

"Tiger Rose" at Palace, by J. and N. Tait, after "Mother Hubbard."

"The Shadow of Lightning Ridge" is the best feature yet released by the Snowy Baker-Carroll studios.

"Lightning" with John D. O'Hara, in New Zealand.

Daisy Kennedy, violinist, seriously ill, is recovering.

Arthur Shirley has returned to begin picture production in Sydney. A company has been formed and work will commence on the erection of a studio next month.

"Oddments," a new London revue at the Tivoli, May 8, by arrangement with Andre Charlet. The revue does not move with snap and lacks very much in comedy. The songs have been heard here before. Billy Elliott, Minnie Love and George Gee work very hard to put the show across. Gregory Stroud, an English baritone, made his first appearance and went over well. The show does not seem set for a long run.

What is claimed to be the biggest individual proposition ever attempted in the theatre and picture world has been put under way by R. J. Carroll, Dan Carroll and Harry Musgrave. A company has been registered with a capital of £200,000.

It has exercised options and purchased property in Castlereagh street, facing Hotel Australia. On this site will be erected a picture theatre seating 3,000. The actual management of the new theatre will be in the hands of George Marlow, Dan Carroll and Harry Musgrave.

### IN PARIS.

By E. G. Kendrew.

Paris, May 29.

A new work by Jules Romains, entitled "Cromedeyre le Vieux," is to be presented by Jacques Copeau at the Vieux Colombier.

The little house in Rue Fontaine known now as Concert Sanga is to again be devoted to literary endeavors, with the new name of Theatre Balzac, under the direction of Jean d'Aurely. The first attempt will be with a three-act mystery by Henry Ghon, "La Parole du Fendu Dependu."

The next season at the Porte St. Martin will bring revivals of "La Femme Nue," "Cyrano de Bergerac" and "Madame Sans-Gene," with the late Edmond Rostand's unproduced play, "La Dernière Nuit de Don Juan," perhaps with the Roumanian actor, De Max, now of the Comedie Francaise, and a new work of Darin Nicodemi. At the Ambigu, Hertz and Coquein have arranged to give "Les Conquerants" of Charles Mère, "Jim," by Guiraud, and a new piece by Kietnamachars with Vera Birgine.

Maurice Bernhardt and Victor Uthmann, administrators of the Theatre Sarah Bernhardt, have arranged to produce a modern piece by L. Verneuil, entitled "Daniel," next season, in which the great Sarah herself hopes to create a role; it will be followed by "Les Grands" of G. Lemaire and Hori Cain, and a revival of Sacha Guitry's "Prise de Berg-op-Zoom," with the author and Yvonne Printemps, Abel Tarride, Augustine Leriche. A new piece by Lucien Nopely and Edmond Giscard, "Paul et Virginie," with a score by Henri Mahaud; also "La Mollie," by Gustave Grillet, and "La Gloire," in verse, by young Maurice Rostand, for Sarah Bernhardt, were accepted for the next season.

M. Wilned, who signed a number of small-time revues, has taken over the little Theatre des Boulevard for the summer, commencing with a program of short sketches.

Pierre Veber has quitted the post of dramatic critic of the Paris edition of the "New York Herald," which he held for many years with the late James Gordon Bennett.

Leon Bernard, French artist, died recently at Geneva, Switzerland, aged 46.

Antoine G. Germain, manager of the Mazarin music hall, Montauban, France, lately died.

"Arsene Lupin" will succeed "L'Enfant de l'Amour" at the Theatre de Paris.

Pierre Trepois has taken the summer lease of the Theatre Depazet and is presenting a revival of "Les Femmes Collantes," by his brother Robert Trepois and Raoul Praxy, fairly well interpreted by Sidoux, Mmes. Doty, Alys Guy and Hance Wild.

At the annual meeting of the French Society of Dramatic Authors and Composers the following have been elected officers for the ensuing year: Robert de Fiers, chairman; Paul Millet, Jules Mary and Andre Messager, vice-presidents; Rene Peter, treasurer; Henri Richmann and Leon Xanro, honorary secretaries; Henri Kietnamachars, commissioner; Maurice Desvallieres as archivist. The retiring officers were Romaine Gileau, Paul Fevrier, A. Messager, Pierre Veber, Vincent d'Indy. The discussion on amendments in the by-laws was adjourned. It was reported Gustave Quinson was authorized to assume the direction of the Theatre des Champs Elysees. The question of the affiliation of the Syndicat des Auteurs with the Confederation Generale du Travail (now much in the foreground) was introduced by Henry Bernstein, and a passage of words took place between him and Rene Fauchet and Tristan Bernard. The Society of Authors is not favorable to some of its members forming a separate syndicate for the protection of their interests. But the matter was left in abeyance.

(Continued on page 23.)



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## BOOKS AND PERSONS.

It is just as well the antics of a crowd of pious prophets down in Greenwich Village some time since made the word "psycho-analysis" and all its connotations fit food for fun-making on the vaudeville stage and elsewhere, because in this way this new philosophy and science has come out into the open where sane people can have a look at it and pass judgment. The Greenwich Villagers are funny enough, but no worse than a crowd of medical men. Like lawyers, physicians seem to bend their chief energies to making things obscure, but all they have done to this philosophy born in Vienna Andre Tridon has undone in his admirably simple, concise and clear "Psychoanalysis" (H. W. Huebsch). This book is a treasure because it puts into the simplest terms the most interesting and important philosophic doctrine concocted since Nietzsche, and philosophies really important lose nothing by simple statement.

Mr. Tridon first gives us a history of his subject. He shows how originally it grew from the conception of Dr. Sigmund Freud until now it is no more Freud's property than that of several others. In fact, Freud was undone by his determination to relate most human actions difficult to explain to some inner mainspring connected with sex. It is this preoccupation of Freud's with sex and sex considerations that brought into discredit his philosophic findings. Mad, gay spirits down in Greenwich Village, for example, use his doctrines as excuses for all sorts of gayeties. That should be their affair, but for some people eternal harping on sex is as dull as an English novel devoted to the passionate struggles of a hero determined not to make love to his lady for some high moral reason. To discover what prevents him from behaving normally and, by making it clear to its possessor, rid him of it is one of the tasks of psychoanalysis, but it is not the only task of this philosophy and its practitioners.

This Mr. Tridon shows conclusively by telling how Dr. Felix Adler, Freud's associate and later his enemy, advanced the philosophy itself when he quarreled with his patron. What Dr. Adler proved was that the inner mainsprings of action (called "urges") were not all of sex origin. Rather they should be ascribed to what this physician calls the "ego urge," to selfishness, to the desire to shine above one's fellows. This urge might well include the other, but a better balancing of the motivations of human action was perhaps best set forth by Dr. C. J. Jung of Zurich. America, too, is not without its able men to the expounding of this philosophy, but Mr. Tridon has stuck to his knitting. What he has attempted to do is to explain psychoanalysis and all it means. He has not given over space and time to settling the squabbling of a lot of doctors whose laborious findings, doubtless, will be elaborated and made use of by more inspired and less grubby men.

The best in the book is its scientific explanation of the nature and meaning of dreams. Mr. Tridon shows that through the ages the symbols of dreams have never changed. By symbols he means the language of dreams—what certain things that appear in dreams really mean. Dreams, too, may be called in psychoanalysis "wish fulfillment," but what is called "the censor" inhibits or forbids true images of what we wish to conceal. An interesting note is that we never stop dreaming. Dreaming is merely a continuation of the mental processes. When we are not entirely but only partly asleep we are aware of a dream. When wholly asleep, it passes unnoticed by the conscious mind. But this sounds ridiculous. To "read one must read the book."

## THE NEWER BURLESQUE.

The "summer show" at the Columbia, New York, appears to have done more with the dramatic men of the New York dailies in enlightening them on present-day burlesque of the first class, than all of the Columbia Circuit attractions which played the same house week by week last season. If the New York newspaper men prefer to look upon "Folly Town" as an example of newer burlesque, the burlesque people won't worry—if the dramatic writers will continue to give as much attention to burlesque in season as they have thus far this summer.

Burlesque needs publicity of the kind it has been receiving in the New York papers since "Folly Town" recently opened at the Columbia. One day last week in the "Evening Sun" devoted considerable space to its cleanliness. "Clean" seems to strike the reviewers as something new in burlesque shows.

Burlesque is "clean," that is, good burlesque. "Burlesque" covers so much now that when and where it taints, a layman can't know it's some nondescript "turkey" parading under a "burlesque" banner. In that respect the many "musical" shows traveling about or "musical stocks" allege burlesque was their haven, much as the people arrested without a vocation claim to be an actor or actress. Still, there is so much good burlesque nowadays the masquerader can not harm it.

Burlesque has gone through an evolution. That came from persistence in enforcing mandates for a newer burlesque and strenuous publicity work, especially at the Columbia, New York. That was the house which brought in the men of the New York dailies, those who said in their reviews for everybody—man, woman and child—to, see "Folly Town."

The current condition of burlesque should be the more credited to the newer producer in it than the old. The newer producer came into regular burlesque with clean ideas, willing to gamble on a cast and production against the best offer. And he has won. The older producer is still old burlesque. Competition made him step faster, but it failed to make him a believer. The past season did more than anything else to convince the old timer he was wrong. He made more money last season with his bad show than he had previously ever made in two seasons with a good or bad show. It was seldom, however, the old burlesquer ever had a good show.

The old burlesque producer held onto his female star in days gone by like he does now to tradition. If a manager had a wife heading his troupe, he kept her heading it though he saw younger women heading better performances in competition with him. Perhaps the wife had a great deal to do with this. Women never grow old on the stage, and probably in that belief they remained on the stage. But when reviewers commenced to comment on aged or the length of time the female star had been starring, while it convulsed Mr. and Mrs. Star with rage, it struck the burlesque executives as exactly right. No the favorite of many years who had to select her own elderly and homely chorus girls in order that she might not be "shown up" started to pass out. They are pretty well gone now, though one or two stars or non-stars of that description remain. But it does seem the newer burlesque will never be altogether new until some of the old time burlesque producers pass out of the business as well. It's the new blood in burlesque that will keep it new. The old timers have their routine, they know nothing else, haven't an idea in the world, and have been in burlesque so long they naturally know, or believe they do, more about it than anyone else. While they think that, they will keep on putting out their antiquated performance so that they can't time or camouflage, for they are old burlesquers; no newcomers are showmen. The burlesquers were showmen in their day. They did enough against great odds and should look upon the new era as their own song, while they may vamp with credit instead of eventually being thrown out.

With the burlesque line-up of all new or younger producers in the Columbia, and with the American having only those of progressive inclination, burlesque will not remain long under any kind of a shadow, for its showmen will lift it up in future, in place of the publicity which has done so much for it in the past.

"Burlesque is a great institution, built unceasing and established firmly. As it has traveled faster than its old producers, those who can't keep pace must fall out."

Meantime let all the dailies give burlesque the credit it is entitled to; Columbia burlesque, for the bright, clean shows that may be seen on that wheel, and the American wheel, can be depended upon to uphold any prestige its older contemporary obtains, for both wheels just now have bright, energetic men guiding them.

## "MADE IN CHICAGO."

A number of acts which have heretofore had good grounds for clamping at the bit of backward opportunities may soon wear the above label, the slogan which Chicago is trying to make famous, and complain no more. Power has been vested in the hands of the Keith Western office and the W. V. M. A. to book acts which they have personally seen and which have made good on their time, for routes East and West, on Keith and Orpheum circuits.

The "punch" in this new system, outside the fact that it lifts Chicago into immediate importance as a vaudeville booking point, whereas it has heretofore been becoming more and more a flag station, lies in the "break." It will give to numerous mid-western acts, whose abilities are and long have been recognized in and around Chicago, but who never got the bigger time because they couldn't afford to come East to "show" and gamble two-way fares and about five weeks' layoff or unprofitable playing to get a verdict.

Recently an act that had toured the W. V. M. A. and Butterfield circuits for several years and worked up to headline position and a salary of \$200, realizing that it had reached its limit in the territory where it was known, "went East." That involved the following complications, expenses and results.

The act had to get a new agent, because Chicago agents haven't their privileges or representatives East except in one or two instances of private arrangements not officially recognized. The act dickered by mail and received a lukewarm offer to come on, because agents are not permitted to give acts too much encouragement unless they are sure they can justify every promise, which is as it should be.

Anyway, the act last one week traveling East. The agent had never seen it and he got a suburban booking of a half week at the rate of \$175 to see it himself. He liked it. He then had it set in the Fifth Avenue, losing another week meanwhile, because the Fifth Avenue, too must book at least one week ahead. At the Fifth Avenue the act got at the rate of \$300, a fair "try-out" salary, for a half week. The bookers saw it and the act was routed—beginning in September, which was fair enough, too.

The act then returned to Chicago, by which time almost all the houses were closing, and managed to get in a week and a half out of three. Thus this team—qualified for the best at the salary asked, as indicated by the fact that they got it after being seen—lost about five or six weeks and railroad fares from Chicago to New York and back. Today that act could have written in to Johnny Nash and "Tink" Humphreys, both of whom know it backward, and before it reached Chicago it would have been booked on either the Orpheum or Keith routes, as both men would easily have agreed it should. Or their own Chicago agent could have handled it in Chicago.

When the heads of big vaudeville offices want to make public state-

ments about the welfare work they have done for the actor, they can "point with pride" to this new move which, though it was primarily designed to keep the Chicago branches above water, also to facilitate acts' movements East and West, thereby saving extra transportation for long jumps, incidentally is a boon to the ambitious artists, a broadened field to that famous character, "the Chicago vaudeville actor," and a windfall for the standardized "small time" act ready to graduate—all this, if the new dictum is absolutely on the level, if the New York heads will stand by their own orders, and if the Chicago heads will have the courage of their own judgment.

## EQUITY AND VAUDEVILLE BRANCH.

The reported aim of the Actors' Equity Association, as inferred from its former president's observation, to take over all branches in the Four A's, might meet with more favor from the vaudeville than the present A. K. A. administration suspects. Such a move would remove the Vaudeville Branch. There are few vaudevillians who would protest against that, if knowing that in its place the Equity will succeed.

The Vaudeville Branch of the Four A's stands in favor with but few of its membership. In fact, but few of its membership have directly joined the Vaudeville Branch of the Four A's. The large majority were propelled into it by a ruling of the Four A's that the variety people in the Equity should be transferred to the Vaudeville Branch, for supervision, together with the dues that had been paid into the Equity by them. They were accordingly transferred in people and money, the latter amounting to around \$4,000. That was quite a bankroll for the Vaudeville Branch to grab off at one time.

The Equity is reported to have received innumerable protests from its vaudeville members, protesting against transfer to the Vaudeville Branch, and protesting against having their membership dues transferred. But they were transferred nevertheless, with their money. That very likely stopped a great many vaudevillians from becoming members of the Four A's, through preferring to remain out altogether rather than be a Vaudeville Branch member.

So if the A. E. A. should see fit to take over the entire Four A's organization, and it isn't a bad plan by any means, it can at least depend upon the fact that it will have almost immediately a very great influx of vaudeville players, those who stand ready to join the A. E. A. at any time because of their confidence in that organization, but will not have anything to do with the Vaudeville Branch as it now exists through lack of confidence.

Chas. De Lee (De Lee and Orphan) was held up and robbed in Buffalo June 4. Besides taking \$400 and a watch from him the stick-up men gave him a terrific lacing.

Foster Lardner, manager of the H. P. Albee theatre at Providence, R. I., has purchased a home at Groton, Conn.

Frison, who is out of the "Midnight Frolic" has a craving for publicity whether he is working or not. He gave Broadway a laugh last week by riding down Broadway in an "open face" hack, the rig drawing much attention to the press of theatre best motor cars, just after eight o'clock. The funny angle of the vehicle was the driver, as black as the proverbial ace of spades, dressed in a light linen duster and violently green tie. He was Mississippi, the pug.

William B. Lindsey, Eastern passenger agent for the Erie, has returned to New York after a vacation of several weeks at French Lick Springs.

Frank Tinney purchased "Fushurst," the estate of Senator John Fox at Baldwin, L. I., last week. The property is of 32 acres and the figure paid was \$74,000. Tinney will continue to live at Freeport, having bought "Fushurst" as an investment.

Betty Wheeler (Short and Betty Wheeler) has gone to Mount Clemens, Mich., for a rest. She will be at the resort for three weeks.

Mrs. G. E. Gibson, of 12 Westworth street, Dorchester, Mass., asks aid in locating Miss Leah, of 12 Bickerstaff street, that city, because of illness in her family. "She is probably doing chutz or on vaudeville small time," writes Mrs. Gibson.

The Strand, Binghamton, N. Y., closes Saturday for the summer. The house plays five acts and pictures booked through the Steady agent.

"O'Flaherty, V. C.," one of the recent pieces completed in a volume of "Heartbreak House," by George Bernard Shaw, is the featured playlet in a bill of three that will open the 39th Street next Monday. The sponsors is another group movement calling themselves the Celtic Players.

Bob O'Donnell, the new "boy" in the agency field, is showing the Putnam Building house some of the same styles in neckwear. Small bow ties are popular, but O'Donnell is away ahead of that. He sports one that is the smallest in captivity. It is so tiny that it is mounted on a rubber band.

Don Sherman has prepared his Fourth of July bill at Sherman House, Sherman Lake, Inverport Centre, N. Y. It's the summer home and resort of Ihan Sherman and his

wife, Mabel DeForest. The vaudeville program runs July 3-5 in the Sherman Lake Theatre. It will have Demoran and Les, George Ransom and Co., Theron Sherman and Jess Rand, Madison Sisters, Harry Barrett, Howard and Rena, Dancing McDonaids, Monoprop Sisters, Jim Simmons, Eddie Martin, Poshie Hollow Quarter, Bob Le Bath, Sherman and DeForest.

The mother of Muriel Window announced this week the marriage May 5 of her daughter to Arthur H. Hanford, Jr., non-professional. The Hanfords will be at home after July 1 at 3420 Jackson street, Sioux City, Ia.

The B. F. Keith interests are reported prospecting White Plains, N. Y., for a theatre site.

Sing Sing, otherwise Ossining, N. Y., is to have a new theatre and management. M. A. Shea and Isaac Crosby Craig have arranged to theatrically locate in that town of many prisoners. Shea is of Father & Shea.

Mrs. Bob Ott, of the Bob Ott Musical Co., professionally known as Charlie Engel, recently broke into the limelight as an authoress. Mrs. Ott has been writing short stories for several years under the nom de plume of Viola Brothers Moore, deciding she would not write under her own name until turning out something creditable.

The acceptance of her stories by the "American Magazine" and "Saturday Evening Post" has convinced Miss Engel she has arrived at her ambitious goal, and she will now sign her own name to her stories.

Reports from London state that a new act presented by Wilkie Hard in Manchester early this month, entitled "The Bantabap," gives the English comedian "full opportunities in his characteristic whimsically and infectious humor." He has two assistants. The scene is a shoe emporium, with Hard as the proprietor. He has been open for three weeks without having negotiated a sale. He backed a winner at 20 to 1 and the bookmaker paid him off with a counterfeit £20 note. The theme of the act is that he is doing well. A customer really enters but with feet no shoes will fit. Incidentally the proprietor is informed the customer is a detective seeking a lady with a "black hat and a pink dress," who is passing £20 notes. Enter a young woman wearing a black hat and pink dress. She purchases a pair of shoes and tenders a £20 banknote. The proprietor is smitten with her charms and rather than turn her over to the police he tears up the banknote, whereupon the detective returns and reveals the woman is his wife.

James Madison, the author, left New York this week for a visit to the Pacific Coast. He will be gone about two months.

Harry Spingold left Wednesday after having spent five weeks in New York. He is returning to Chicago.



## NELLIE REVELL'S BENEFIT BACKED BY BIG MANAGERS

**Famous Woman Press Agent Has Been in Hospital a Year—Case Arouses Deepest Sympathy—Would Never Rest—Great Performance Promised.**

Nellie Revell, whose lingering, serious and painful spinal affliction has kept her in St. Vincent's Hospital, New York, for nearly a year, is to be given a benefit in the shape of a special all-star show on or about July 11. It will be more than a benefit, rather a testimonial of propitiously rarely if ever tendered an individual in theatrical circles.

The committee on arrangements contains the name of many of showmen's greatest managers, including A. L. Erlanger, Lee Shubert, E. F. Albee, Sam H. Harris, Marc Klaw, F. G. Williams (who comes from retirement for the purpose), J. J. Shubert, the Selwyns, H. Woods, Arthur Hopkins. The association of these men in the benefit alone is a fine tribute to the high regard for Miss Revell in the profession. Mr. Erlanger is president of the benefit committee, Mr. Harris is treasurer and Abe Levy is secretary.

### Illness Arouses Sympathy.

Miss Revell's case has aroused the deepest sympathy among all who know her and many who do not. When she was afflicted last summer she sought the advice of New York's specialists. An operation was decided upon. Since then she had been under the knife a half dozen times, has been subject to painful strappings and constant attention in an effort to correct the dislocation of several vertebrae.

Physicians told Miss Revell that had she taken a rest occasionally when it was needed her trouble would never have come. But her spirit kept her continuously at the grindstone for 20 years. During that period she not only brought up a family but put aside a savings fund.

From this fund, which amounted to \$10,000, she has been compelled to draw constantly since ill. Before going to the hospital \$10,000 was paid to prominent physicians for advice. Since entering St. Vincent's other expensive specialists have been called in from time to time, requiring extra expenditures in fees. As Miss Revell refused to accept and her life savings vanish.

### Refused Benefit.

Miss Revell was approached several months ago for permission to stage a benefit for her but refused, in the hope she would soon leave the hospital and be able to return to her chosen field of press agency, where she was regarded as one of the most skillful and successful representatives. When it became known how serious was her condition, physically and financially, the matter was practically decided for her, and was instantly taken up by many of Broadway's big men.

Several managers when asked about the coming benefit, said they knew of no finer purpose and that they were glad to participate in so worthy a cause.

The show in itself is expected to be one of the brightest all-star performances held in years.

### BILL BILL OUT.

William R. Hill, whose leg was amputated recently, has been discharged from the hospital and is resting with friends on Long Island. Billy B. Van has offered Hill the use of his Vermont farm for the summer. Van is going to London shortly, there to appear in the English presentation of "The Rainbow Girl," which Thomas W. Ryley will produce, as soon as a theatre is secured.

### PLAY FOR MITZI.

Henry W. Savage has accepted an unnamed three-act musical show for Mitzi Hajos for next season, the book of which was written by Edwin Sears and the music by Harold Levy.

### "ROMANCE" IN OPERETTA.

Morris Green and Al Jones have secured the musical rights to "Romance" and will produce the piece as a three-act operetta in August.

## RESTAURANT FUMES IN MILLER THEATRE

**Henry Miller Asks Aid of Board of Health.**

The tentative closing of "The Famous Mrs. Fair" Saturday, following an announcement to that effect, was the subject of much discussion in legitimate circles early in the week, precipitated, it is declared by unusual circumstances.

It appears that the Henry Miller Theatre is subject to the gastro-nomic fumes of Drake's restaurant, and the evening performance, with public and artists in the theatre, is somewhat obscured by the negligence of a mechanical process to properly preclude those fumes from entering the theatre.

Saturday night and following numerous conferences with the proprietors of the restaurant to remedy the situation, Mr. Miller appeared before the audience and made a speech, apologizing for the circumstances which he could not obviate, and further declared the theatre would close as a result of this. In the audience were Secretary of the Navy Daniels and George Creel, husband of Blanche Bates, playing the title role.

Miller further asked those in the audience, if they would care, to take it upon themselves to write to the Board of Health so that the urgency of the situation might be made apparent to the health officers. Prior to that the management notified the Board of Health to see if something could be done. They subsequently caused an investigation with the result that one of their officers will be stationed in the theatre.

The restaurant adjoins the Henry Miller and an extension from the 42d street side through 43d street was completed a year ago.

## SCANLON STARS IN NEW IRISH COMEDY

**Touring Under Geo. M. Gatts' Management Next Season.**

The field of Irish tenors will have an addition next season in Walter Scanlon, who, under the management of George M. Gatts, will play Shubert bookings in "Hearts of Erin," a new comedy by Charles Bradley.

Scanlon, after leaving vaudeville some seasons ago, appeared in "Ellen" and subsequently several other productions. Mr. Bradley wrote "Rose of Kildare" for Fiske O'Hara.

Mr. Scanlon's personal representative is William Woolfenden.

### "MEANEST MAN" NOW PLAY.

"The Meanest Man in the World," a one-act sketch written by Augustin MacIlhugh and used several years ago by Alan Dinehart as a vaudeville playlet, has been expanded into a three-act comedy. It will have an initial showing at Stamford, Conn., July 12.

Dinehart and Louise Eyer are producing the piece, which in its legitimate form will carry the title of "A Mean Man."

Belasco's Niece in Principal Role.

Valle Belasco Martin, a western actress and a niece of the only Belasco, has replaced June Walker as "Eva" in "My Lady Friends" at the Comedy.

Miss Martin's work is well regarded.

## FEWER SHOWS HEAD FOR PACIFIC COAST

**Lower Rates but Heavy Traffic Makes Difficulties.**

Although the five months' summer rate to the coast and return became effective like last year on the first of June, fewer attractions are listed for coast territory than in a number of years. Among managers the time limit which requires that shows must be back to Chicago by Oct. 31 permits too short a season for a coastward routed attraction. The only legitimate show having gone on the summer rate plan is "Bo Long Letty," which started Monday from Philadelphia, jumping direct to Los Angeles. Another Morocco piece, "Mamma's Affair," will also leave for the coast soon. In June of last year, however, not less than half a dozen attractions went coastward in June taking advantage of the summer rate.

Railroad men catering to theatrical traffic are worried over passenger congestion. At the present time the Union Pacific is the only line running trains (one per day) direct from Chicago to San Francisco. The exceptionally heavy travel westward this summer, therefore, makes it a problem for attractions which do decide on the coast. The reason for the congestion is a quartet of conventions, the two most important being the Republican and Democratic presidential conventions; in addition, there are conventions of the Shriners at Seattle and Elks in Chicago.

Passenger agents say that not one additional Pullman has been put in service nor have any additional trains been placed on the schedules as usual for summer traffic.

The coast rate is the same as last year, it costing \$148.54, including tax, to San Francisco direct, and \$167.98 via Portland and Seattle.

### CLASH OVER GOWNS.

**Geat Says Ziegfeld Copied Delysia's for "Follies."**

Morris Geat and Florenz Ziegfeld have had a clash over a number of gowns that Ziegfeld has placed in the current edition of the "Follies." The gowns are an exact copy of those worn by Delysia in "Afgar" in London. The original gown was created by Paul Poiret in Paris along lines suggested by Delysia. It is of black jet and brilliant and the neckline has three tremendous birds of paradise.

When Henry Clive was abroad he executed a painting of Delysia in the costume and this original was used for a souvenir of one of the performances. Clive brought one of these to America and when Ziegfeld saw it he ordered costumes made copying it. Geat on his return brought the original picture along, and it is now hung in McBride's Ticket Agency.

Late last week when Geat was tipped off that Ziegfeld was going to use the Delysia costume, he called on the latter and protested against it. Elgy wanted to know what he was going to do about it, and Geat said that under the circumstances he would be unable to take any legal steps to prevent the use of the gown, but he would have the satisfaction of knowing he always worked clean, while some people stole stuff.

### MARSDEN TO STAGE "BOOK."

Lawrence Marsden has been engaged by Walter Hunt to stage "The Open Book," the Philip Bartholomew-Hyman Adler piece which goes into rehearsal late next month. Mr. Adler will also assume a leading role.

The piece does not deal with the Jewish theme the actor-author has been heretofore identified with, but is Dutch in locale.

### HANNAFORD VICE DAVIS.

Maude Hannaford, who played the lead with John Barrymore in "The Jest," has replaced Ann Davis in the foremost feminine role of "Tomorrow's Prince," the A. H. Woodshipman-Wilde play at the Woods.

### Chinese Play Trying Out.

Broadway will have its Chinese play next season if "The Poppy God," which tries out here next week, gets over.

## HITCHCOCK CLOSING "KOO" THROUGH KEYES' DEMAND

**After \$6,500 Jump A. E. A. Chicago Representative Tells Producer Choristers Must Be Paid Salary While Traveling—Keyes Ordered Out of Hitchcock's Dressing Room.**

## NO EXTRA TOURING BURDEN FOR SHOWS

**Such Charge Must Be Submitted to Interstate Com.**

Reports that legitimate attractions will find an extra touring burden next year because of a plan to make a specific charge for baggage cars instead of granting a car free with 25 fares appears to be erroneous. Inquiry made by one of the best known passenger agents in New York, who specializes on theatrical transportation, resulted in his executives knowing nothing of the plan. They thought there was "nothing in it."

Railroad men state that any such change which might be proposed by the various roads would first have to be submitted to the Interstate Commerce Commission. Publicly on the rumored change would therefore be attendant. It was known during the season that the idea of extra charge for baggage cars was an idea fostered by Western railroads, but the Eastern lines stood out against any such proposition.

### BERT WILLIAMS SIGNS.

**To Appear With Le Maire in "Broadway Brevities."**

Bert Williams will return to Broadway in a revue early in the fall, having signed with Rufus and George Le Maire to appear in "Broadway Brevities." Williams is to have several scenes with Le Maire, who, in addition to being co-producer of the attraction, will be featured along with Williams and several feminine "names." Williams finished a five-year contract with Ziegfeld several weeks ago.

The colored comedian is the first to have appeared in Broadway offerings. He was to have entered pictures, but had a tentative agreement with Alexander Johnston. He is said to have advanced money to Johnston to get the piece ready and is also said to have loaned Johnston a considerable sum for "The Sympathetic Twin," which suddenly closed in Baltimore. Williams told a friend the total loan was \$7,000.

### WOOLCOTT'S JUDGMENT.

**His Ideas Tickle Broadway's Ribilities.**

The picking of plays in London by Alexander Woolcott, dramatic critic of "The Times," is causing a laugh on Broadway. He has selected as the best play "The Skin Game," which William A. Brady has secured for this country. The piece, while it may be a most commendable literary effort, is doing the smallest business in London. In the musical comedy line he has picked Delysia and "Afgar" and is raving over the star.

### LEO STACK IN DIVORCE.

Leopold Albert Stack von Goltzheim, known professionally as Leo Stack, at present touring with Chauncy Gregg's "Macushla" company, is named defendant in divorce proceedings instituted by Alma Gene Stack von Goltzheim.

An unknown woman is mentioned Julius Kandler and Monroe Goldstein represent the defendant.

### CRAWFORD'S SUCCESSOR.

"My Lady Friends," which closes at the Comedy Saturday is scheduled to reopen in Atlantic City on July 26.

H. H. France is looking around for a "name" to fill the role played by Clifton Crawford in the piece.

Chicago, June 16.

Raymond Hitchcock posted notice of closing for "Hitchy Koo" this week at the Colonial, following the demand of J. Marcus Keyes that the chorus girls in the company must be paid for 12 extra performances, including the period of the jump the Hitchcock show made here from Seattle, at a transportation expense of \$6,500.

Immediately upon the demand Hitchcock hung up the closing notice. Later when Keyes invaded the star's dressing room at the Colonial, Hitchcock ordered the A. E. A. Chicago representative out. A threatened clash was averted by Keyes' retreat. When at a safe distance from the irate comedian, Keyes loudly called, in the presence of the company: "I'll have Hitchcock thrown out of the A. E. A."

While Hitchcock has paid under protest the choristers for the last performances through travel, he will appeal to the Equity under article 13, which provides for no pay due to last performances while a show is in necessary travel.

"Hitchy Koo" came from Seattle to fill in at the Colonial. The chorus girls held agreements calling for a salary of \$45 weekly in lieu of Equity contracts. They contemplated no extra pay for extra performances. Keyes said the Hitchcock agreements would not stand the Equity test and immediately made his demand.

## "GLOBE" THEATRE AD RATES JUMP 15 CTS.

**Advance May Be Made in Other Evening Dailies.**

The advance in the advertising rates of "The Evening Globe" Tuesday from 10 cents to 15 cents a line for theatricals is being watched by all of the evening papers in New York.

If the "Globe" gets away with it, then a raise may be expected from all of the other evening papers. "The Evening Mail," which is devoting the greatest space of any evening paper at this time, is entitled to an advance before the "Globe" gets it, the theatre men say. The "Mail" is devoting almost a page nightly to the theatre, with a number of special feature stunts such as "The Star Gazer," etc.

The "Mail" and the "Evening Sun" are getting 45 cents a line, with the "Telegram" the same. "The Evening World" receives 10 cents and the "Journal" \$1.25. Of the morning papers, the "Times" and "World" are linked at 70 cents; "Sun-Herald" 65 cents; and "American" 50 cents, Sundays \$1.25.

### NO PAY IN TRANSIT.

Through an arrangement between the Actors' Equity Association and the Oliver Morosco management, the latter was enabled to save approximately \$5,000 in lieu of payment of salaries to the "Linger Linger Letty" Co. The show was routed direct from Philadelphia, where it closed a week ago, to Los Angeles, where it is scheduled to open Monday.

This arrangement by the Equity on the part of Frank Hillmore, secretary, agrees the artists are not to be paid while in transit.

The "Letty" show carries around 50 in the personnel.

### JIM JAM STARTING.

John C. C. production of "Jim Jam Jam" starts rehearsal next week and is scheduled for the Curt Theatre in New York in August. Ada Mae Weeks is to be featured. Other principals are Joe E. Brown, Olin Howland, Elizabeth Murray, Parish and Fara.



# SUMMER SEASON STARTS WITH "FOLLIES" AND GARDEN SHOW

"Cinderella on Broadway" Scheduled to Open Monday—"Follies" Tuesday—White's "Scandals" Doing Turnaway—Five Shows Close Tomorrow Night.

Broadway awaits the arrival next week of the two seasonal leading contenders for summer money—the "Follies" at the New Amsterdam and "Cinderella on Broadway" at the Winter Garden. The "Follies" is undergoing the process of elimination at Atlantic City and arrives in New York for debut next Tuesday. The Shubert extravaganza is similarly engrossed in New Haven. It comes to the Garden a day ahead of the Ziegfeld outfit. Up to two years ago these shows were practically the only "official" summer shows on Broadway, and their arrival this season really declares the summer season open. Like last year there are other contenders in the field.

Two-fifths of the legitimate theatre will be dark after this Saturday, with a part of the remainder only hanging up to call it a season on July 1. But the diminishing list of attractions was bolstered by two this week, as last. Both additions were surprises. "Civilian Clothes" was suddenly returned to the Morosco for a repeat date. That the management expects any real business is improbable. Other than providing a record of starring William Courtenay on Broadway, the repeat appears to have little value. The other show to arrive was a premiere, it being "Seeing Things," a farce, which bowed into the Playhouse Thursday night. This attraction is the initial offering of the rejuvenated firm of Wagenhals & Kemper, who retired from the field some years ago after putting over several hits which netted them a fortune. They were supposed to be out of the "game" permanently, but lately succumbed to the lure of producing. That they should select the middle of June to stage a "comeback" was a surprise. It is probable that they secured the Playhouse on good terms.

## White Show's Turnaway.

George White's "Scandals of 1929" got off to a flying start at the Globe last week, playing to capacity throughout the week, save Saturday matinee, when some of the upstairs seats were not used. The turnaway from the White show boded nearby attractions. "Scandals" claims a new Globe record for an eight-performance week, with a gross of nearly \$24,000. However, no show at the Globe has used the same scale, which calls for \$2.50 for the entire lower floor and part of the balcony. The agencies have taken the entire first floor for eight weeks. "Scandals" is contending for first place among the musical shows with "The Night Boat," which, however, runs on at the Liberty unaltered in pace. Leadership will pass from either or both next week with the arrival of "Cinderella" and the "Follies."

"The Fall and Rise of Susan Lenox" at the 44th street drew what is claimed to be the biggest dramatic opening yet. The first night takings ran around \$2,500, the bigness of the house and a \$5 top accounting for that. The second night's takings were \$300, with Saturday seeing a further slip. Though the show drew a "panning" the melodramatic value of the piece plus the popularity of the book from which it was taken may furnish the basis of a fair run. Its chances to score in that direction were admittedly lost by bringing it in at this time of the year. The Shuberts, however, plan to keep it running until August, when the new revue will be ready for the house.

## Five Shows Closing.

Five attractions will call it a season on Saturday, the departures being "East Is West" at the Astor, "Clarence" at the Hudson, "The Sign on the Door" at the Republic, "Buddies" at the Selwyn, and "My Lady Friends" at the Comedy. At least two of these houses will be

operated during the summer. The Selwyn immediately gaining an "arrival" moving in from the New Amsterdam by the "Ed Wynn Carnival." The Astor may be dark but a week or so, Will Morrissey's revue, "Bussins' Around," being slated there for June 25. This offering, which has ten scenes, was mentioned first for the Hippodrome. Next week will probably see as many houses go into the dark column. "What's in a Name" is ready to depart from the Lyric, and "Betty Be Good" from the Casino. "Shavings" will close its season next week, at which time several dramatic shows still on the list are due to depart.

Brooklyn is becoming established as a try-out town, the Shuberts especially favoring the idea. A number of new shows debuted there during the season and the practice is still retained, some of the new shows moving to other houses on the Broadway circuit. Congestion of bookings earlier in the season forced the solution of trying out in Brooklyn and managers recognized that little in the way of patronage would be lost for a subsequent Broadway run, the theory being that New York draws the bulk of its patrons from visitors. The operating of trying out in Brooklyn is far less costly than the usual course and will probably be worked with frequency next season.

**Argue Over \$20,000 Bond.** The principal topic among the brokers this week is the insistence of the Ziegfelds that they furnish a \$20,000 bond for each individual agency that is to handle the seats for the "Follies," guaranteeing that they will not charge more than a 50-cent advance. The agencies for the greater part are holding off and will not agree to holding themselves to the 50-cent premium.

There are only seven buys running at the present time, but with next week two additional will be added with the "Follies" (providing the agents and Ziegfeld agree) and the new Winter Garden show, "Cinderella on Broadway." The buys still running are "Not So Long Ago" (Booth), "Flowerdew" (Century), "Honey Girls" (Cohan and Harris), "Scandals of 1929" (Globe), "Night Boat" (Liberty), "Gold Diggers" (Lyceum), and the Ed Wynn "Carnival" (Amsterdam). The buy for the latter attraction is to be continued at the Selwyn next week when the show moves over. The agencies are reporting that it is still carrying a strong demand.

The cut rate market got an awful slam the first part of this week. Monday and Tuesday nights and the Wednesday matinee performances were all shot to pieces. With 17 shows listed there was a return on every one of them for those three performances. Those attractions that are available at cut rates are "The Chinese Wife" (Belmont), "Betty Be Good" (Casino), "Flowerdew" (Century), "My Lady Friends" (Comedy), "Martinique" (Hitting), "The Storm" (44th Street), "Susan Lenox" (44th Street), "An Innocent Idea" (Fulton), "Jane Clegg" (Garfield), "Foot-Losses" (Greenwich Village), "Clarence" (Hudson), "Shavings" (Knickerbocker), "What's in a Name" (Lyric), "Civilian Clothes" (Morosco), "Sign on the Door" (Republic), "Buddies" (Selwyn) and "Scandals" (Shubert).

## AUTHOR SECURES JUDGMENT.

Lee David was awarded judgment for \$348.20 last week in his action against Evelyn Nesbit for back royalties alleged due. David, who wrote some special material for Miss Nesbit, claims she used it out West for a period of five months without satisfying her contract for royalty obligations.

## TRENTINI IN GALLO CO.

Emma Trentini sails for Italy June 25. Following her return to this country in October, Trentini will join the Gallo Opera Co. as a featured member of the organization.

# \$1 TO \$4 TOP N. Y. SCALE FOR "FOLLIES"

Opening Performance Will Be From \$1.50 to \$10.

The scale for the New York engagement of the Ziegfeld "Follies" has been settled at last. It is to be from \$1 to \$4 top, with the opening performance scaled from \$1.50 to \$10 top. At these figures the opening night of the "Follies" in New York can hold at least an \$11,000 house at the New Amsterdam. Under the regular new \$4 scale the house will be able to draw \$2,500 a night, with an even \$2,000 for the matinee.

This summer the entire orchestra is to be scaled at \$4 top, with the balcony at \$2.50, \$2.50 and \$2 and the gallery at \$1.

Just what the outcome of the annually pre-opening Ziegfeld row with the theatre district agencies is going to come to is a question. The manager is asking all of the agency men to furnish him a bond of \$20,000 each that they will not sell at more than a 50-cent advance on any of the "Follies" seats. The Mr. Ziegfeld agency is the only one thus far willing to enter into an agreement of this sort regarding the seats. The others are refusing to furnish a bond. Ziegfeld is saying that he got along without the agencies two years ago, and the agency men are retreating by saying they managed to live without "Follies" seats. For the greater part of the hour against the agencies at this time on the part of Ziegfeld is figured to be something coined by him to cover up the fact that he is going after a \$4 top scale and to direct the attention of the public to the steps that he is taking to protect them instead of letting their mind dwell on the new prices.

When the \$4 "Follies" scale was first talked of a week ago, George White, with his "Scandals of 1929" at the Globe, discussed the advisability of raising the price of that show from \$2.50 to the same price that Ziegfeld was going to charge. After a few days, however, he judged to let well enough alone and the \$2.50 top stood. The "Scandals" is doing a clean sell-out this week with the hot weather, and drew nearly \$24,000 last week, its first at the Globe.

# "MECCA" PRESENTATION EARLY IN SEPTEMBER

Engagement at Century Limited to 16 Weeks.

The date for the presentation of the Comstock & Galt production of "Mecca" at the Century has been set for early in September. Galt signed the contract with the Shuberts this week. The engagement is limited to 16 weeks. A Chicago date for the production has been set for Jan. 25.

The cost of production and the operating expense is the thing that is worrying the managers of the production greatly, especially the increase in the union scale for musicians and for stage hands. There will be 54 men in the pit for the piece and on the stage there will be 35 stage hands, 35 property men and 27 electricians. Combined, there will be 191 men with a union wage scale amounting to \$3,734 a week for them.

In addition to this, the spectacle will require about 200 people on the stage.

Gladya Hanson has been selected to play "Sharradde" in Oscar Asche's "Mecca." Lily Brayton, wife of Asche, will be in that role of the English presentation of the spectacle, to follow soon after the American premiere.

Mr. Asche is due in New York for three weeks prior to the premiere to put the finishing touches on "Mecca."

## ANNA HELD, JR. SHOW NAMED.

"Karl Claudius" has been selected as the title of the new three-act musical show Walter Hest will star Anna Held, Jr. in next season.

Rehearsals will begin August 1, or as soon thereafter as Miss Held returns to New York from the Pacific Coast, where she is now engaged in settling legal difficulties that have arisen over some lumber property left her by her mother around Seattle.

# GOV'T INSPECTORS AFTER ALL TICKET TAX DODGERS

Big Legitimate Circuit Under Investigation—Especially Vigilant in Chicago—Convictions There—Taking "Pass Tax" as Legit Graft.

# "LETTY" SHOW'S SCANDAL ARRESTS

Charlotte Greenwood Has Husband and Girl Pinched.

Philadelphia, June 16.

One of the farthest performances of Charlotte Greenwood of "Linger Longer Letty," which closed at the Chestnut Street Saturday and started for California, was to have her husband, Cyril Ring, and Anna Fleming, a chorus girl in the company, dismissed from the show and arrested.

The show left without hubby and the girl, according to charges made before Magistrate Boston in this city by private detectives who have been in the employ of Miss Greenwood for several weeks.

They found Ring and girl in a hotel near Eighth and Walnut street. The defendants were held in \$500 bail each for trial.

The trouble in the matrimonial triangle has been going on for some time, it is said, and came to a climax last week when there was a big row and Ring lost his job. He was playing a minor part in "Letty" and during one scene Miss Greenwood slapped his face. It is charged her blows became harder each performance until they developed such a healthy wallop one of Ring's eyes was damaged and he was forced to give way to an understudy.

Other sensational announcements were rumored before the show left town. The name of a comedian, a member of the same company, has been linked with that of the star.

## SETTLE COLLIER ACTION.

Dramatic and Picture Rights Sold by David Gray.

The action brought in the Supreme Court for an injunction restraining William Collier, star of "Hottentot," and Victor Mapes, author of the play, from continuing the production unless they credit David Gray with authorship and pay him royalties was amicably settled out of court in the office of the producer, Sam H. Harris. As a result the dramatic and picture rights were sold by Gray to Mapes, Collier and Sam Harris.

The present play was dramatized from the "Gallop" stories of which Gray is the author. At the conference Gray was represented by Nathan Burkan, while Arthur Iribach presented the case for Collier and Harris.

## PREM AGENT FOR GARDEN.

Ray Henderson has been appointed press agent of the Winter Garden, effective July 1. Henderson was advance man for Northern-Mariowas last season.

Frank Winstach, present press agent of the Winter Garden, has been appointed to a special publicity post for next season, having been placed in charge of the advance work for all new Shubert productions.

Chas. Salisbury will also hold a newly created Shubert position. He will have charge of the getting of blocks of seats to fraternal and business associations for Shubert attractions.

## JAMES O'NEIL HAS CANCER.

James O'Neil is in St. Vincent's Hospital suffering from a cancer of the intestines.

He is 79 years of age and as soon as his condition makes it possible he is to be removed to New London, Conn., to his home there. The physicians hold out small hope of recovery.

"Fringettes" in Los Angeles.

Los Angeles, June 16. G. M. Anderson's "Fringettes" opened at the Mason Monday night to a sell-out.

The U. S. Government inspectors who have charge of the checking up of the war tax on theatre tickets have started an investigation in New York in the office of one of the big circuits of legitimate theatres. The investigation has been brought about through the failure of the firm to turn over to the government 50 per cent. of the amount over the regular box office price of seats that the firm is collecting from the agencies.

There is a charge of 13 1/2 cents a ticket being made to the agencies by the firm and the law provides the government shall receive 6 1/2 cents on each one of these transactions.

Another angle the investigation is going to take is the tax on passes issued. This tax is getting to be looked upon as a sort of a "legitimate graft" by certain managers. One firm is having all the passes sent to its New York office where they are destroyed.

As the tax money accompanies the passes and all records pass with the destroying of the orders for seats, no one can tell whether or not the government is getting a square shake for their money.

Chicago, June 16.

The office of the revenue collector devoted to box office tax is now investigating 350 cases of alleged hold-outs of war taxes, and it is probable that between 125 and 175 houses will be found liable.

Those who make an effort to pay and show they were merely in error will be given a chance to make good, but those who attempt to block inquiry and otherwise prove a willful attempt to cheat the U. S. will be indicted.

Two convictions have already been found. Most of the houses are film theatres.

## McARTHUR'S \$22,000 O. K.

Gallo States Suit Does Not Involve Oakland Manager.

Fortune Gallo, president of the Gallo English Opera Company, which terminated its season at Oakland, Cal., recently, says a story in Variety under a San Francisco date line, which stated that in the suit of the Lambert Music Bureau, of Portland, Ore., against the opera company, an attachment of \$22,000 of Jack McArthur's money had been placed in the sheriff's hands is mistaken. McArthur is manager of the Liberty Theatre, of Oakland, where the Gallo tour was finished.

In explanation Gallo writes that the suit does not involve McArthur, nor does it tie up any of his money.

## VIOLINIST WINS HEIREM.

Chicago, June 16.

Harry Weinstock, first violinist of the Chicago Symphony Orchestra, was married to Mrs. Madeleine Whitehead Rockwell, member of one of Chicago's foremost families, briefly after she had divorced Rockwell, a decorated war aviator, for cruelty.

Mrs. Rockwell met Weinstock first after she had sent him a note through her chauffeur, telling him that he played fascinatingly. When the orchestra moved to Ravinia Park she took a country home nearby. This was before her first husband returned from France.

## ERLANGER'S MELODRAMA.

A melodrama by Bayard Veiller has been accepted for production by A. L. Erlanger, who will produce it jointly with Edgar MacGregor.

The piece is described by its original title as "A Man of Two Worlds," which will, however, be changed.

## MARTY HERMAN EN ROUTE.

Somewhere in Canada, just across the border where you don't feel like a home thief when taking a drink, Marty Herman is touring in his Cunningham. Accompanying the booze hound is Charles Barnett, once upon a time a plumber.



## SHOWS IN N. Y. AND COMMENT

"**Abraham Lincoln**," Cort (27th week). Making several thousand weekly profit. Management hopes to continue through hot months and extend into next season instead of stopping for summer and reopening in fall.

"**An Innocent Idea**," Fulton (10th week). Picked up last week with nearly \$6,000 drawn. House management is to continue sharing arrangement with attraction which will remain for a time.

"**As You Were**," Central (21st week). Played to nearly \$13,000 last week. Last week was running ahead of gait, but fine weather Saturday pushed gross down.

"**Betty Be Good**," Casino (7th week). Due to be withdrawn in two weeks or less. Never shaped up as a hit, but has bettered an even touch since arrival on Broadway.

"**Beyond the Horizon**," Little (20th week). Turning a good profit. Last week's gross was around \$6,100. Richard Bennett, starring in piece, anxious to rest. Show figures to run until first of July.

"**Buddies**," Melway (24th week). Final week, one of the big winners. Reopens in Chicago in August. "Ed Wynn's Carnival" moves over from New Amsterdam, under guarantee arrangement extending until end of July.

"**Civilian Clothes**," Morocco (1st week). Surprised that this attraction should be brought back for a repeat date. Played the house in the fall. Now has William Courtenay starred. Little expected in a business way.

"**Clarence**," Hudson (60th week). Kicks Saturday, having bettered its producer, George Tyler, a neat profit. House goes dark.

"**East Is West**," Astor (15th week). Made its run of a year and a half on Saturday. Netted more than \$1,000 profit to William Harris. Jr. last week. House dark for a week, then due to reopen with "Buzin Around," Will Morrissey's revue.

"**Ed Wynn's Carnival**," New Amsterdam (11th week). Moving into Melway on Monday, where it will remain for at least six weeks, according to arrangements made. Has been cleaning up.

"**Fall and Rise of Susan Lenox**," 44th Street Theatre (3d week). A melodramatic presentation of book of that name. Opened Thursday of last week to \$2,500, said to be a dramatic record. Show got well regarded by critics, but should find draw from readers of book. Business after opening mediocre. Is to stay through July, management claims.

"**Famous Mrs. Fair**," Miller (15th week). Got a little under \$5,000 last week, with this week's pace better than that. Management hopes to continue through summer and will make a try of it.

"**Foot-Losses**," Greenwich (4th week). New "Greenwich Village Follies" slated for premiere here July 19. "Foot-Losses" got \$1,500 last week, considered very good for this small house.

"**Florida**," Century (11th week). Has passed the stage of big takings. Business is fair. Producers plan to keep attraction going through summer. Century Promenade opens June 26.

"**Gold Diggers**," Lyceum (34th week). Neenan's leading comedy success, is still drawing great business. No doubt of its ability to run into next season; show may close to permit vacations, but temporary closing will little affect this piece.

"**His Chinese Wife**," Belmont (15th week). Has been going along at better than \$5,000, which is more than breaking even. Will be only Chinese play after this week, and has a chance to run into summer.

"**Honey Girl**," Cuban & Harris (15th week). Had been traveling at \$17,000 pace up to last week, when week-end and warm pulled takings down. Looks good enough to extend into next season's going.

"**Jane Clegg**," Garrick (11th week). Due to withdraw at end of the month. Has played to consistently good business for a co-operative play. Is best of Theatre Guild's productions this season.

"**Jenny**," Vanderbilt (21st week). Shows no weakening as yet. Went to capacity even for mid-week matinee last week, when high temperature affected nearly everything. Getting \$13,000.

"**Leslie**," Nora Bayes (11th week). Went off a little last week, weather trifling. Business here, however, has been exceptional for a rest theatre and still remains good.

"**Lightnin'**," (19th week). In spite of the length of stay this run champion is getting close to top money among the non-musical comedies. Only "The Gold Diggers" excels in gross.

"**Marionette**," Hittage (10th week). Agreement for home extends until end of month, show being due to end its run next week. Has done fairly.

"**My Lady Friends**," Comedy (20th week). Run ends this week. Accomplished great stay for a "hand-dome" house. Publicity on Clifton Crawford's death called atten-

tion to him being absent from cast, with consequent drop in takings.

"**Night Boat**," Liberty (20th week). A stellar attraction, with last week's business again close to capacity, with gross around \$22,000.

"**Not So Long Ago**," Booth (7th week). Affected late in the week last week, as true of other attractions, but got \$7,000. Termed a stronger draw than other summer offerings in this house.

"**Scandal**," Shubert (40th week). Switch over from 20th Street, with reduction in scale and cut rates plentifully supplied; business naturally was better, though not big. Ought to remain for about another month.

"**Scandals of 1922**," Globe (2d week). Opened to great business, with balance of week an overflow. House record of eight performances claimed with around \$24,000 in. That possible by arrangement of scale at \$2.50 for orchestra floor and part of balcony.

"**Shavings**," Knickerbocker (15th week). Has made a surprising showing. Due to go out at end of next week.

"**Sign on the Door**," Republic (27th week). Finishes run on Saturday. Last week's business was around \$4,700. House slated to go dark.

"**The Mottollet**," Cuban (10th week). Getting around \$6,000. No time limit put on run, but Rock's revue is due in the second week in July.

"**Seeing Things**," Playhouse (1st week). Initial offering for "come-back" as producers by Waggoner & Kemper. Surprised that early summer was selected for such an event. Opened Thursday night.

"**The Storm**," 40th Street Theatre (10th week). Played to around \$1,000 last week; that is comparatively good business, judging general pace of piece, is to remain.

"**What's in a Name?**," Lyric (10th week). Unable to stop at any time. Doing no better than an even break. Is running on week to week basis.

## STOCKS.

Hershey, Pa., June 12. Summer stock is to be installed at Hershey Park here. The players will be recruited by Oily Langdon of New York. The company will play nightly and give special matinees when occasions warrant.

This is the home of the Hershey chocolate factories, employing thousands of workmen.

Parsons, Hartford, Conn., opens June 21 with dramatic stock (Columbian Players), starting with "Parlor, Bedroom and Bath." Matinees Wednesday, Thursday and Saturday.

Minneapolis, June 12. The following engagements have been made for "Braz" Balbridge's two stock companies opening August 29: Minneapolis—Marie Gale and Ivan Miller; St. Paul—Mollie Fisher, Maurice Franklin and Raymond McHenry.

Denver, June 12. The new Kitch's Garden's stock will open June 28 with "Tolly With a Past."

The company has Maude Hanneford and Charles Trowbridge, leads; Helen Lutterell, Peggy Boland, Marion Hatten, Emily Taft, Albert Brown, Hal Crane, Richard Carlyle, George Pauncefut, Earle Mitchell and Beach Cook.

Rollo Lloyd will be director.

## MISS COHAN AS "MARY"!

When George M. Cohan brings his "Mary" play to New York late this summer he may hand Gotham a surprise by having his own daughter, Georgette, essay the title role.

The rumor further embraces the fact that Miss Cohan is devoting part of her time to an understudyship of that role.

## "WINGED GOD" AT A. C.

A. H. Woods is to open his Atlantic City house, which is to be called the Woods theatre, on July 5. Fred Fleck is at the beach attending to all the preliminary work.

The initial attraction slated at this time is the new Hazel Dawn play, "The Winged God" written by Crane Wilbur.

## "LOVE BATH" NEW TITLE.

The title of the new musical comedy starring Frank Tinney, which Arthur Hammerstein is producing, has been changed to "The Love Bath."

The show was first called "Tobacco Me." It is due at the Belway in August.

## CONVENTION WEEK IS CHICAGO "BLOOMER"

## Million People on Streets—Business Rotten.

Chicago, June 12. The Republican convention was the most colossal "bust" from a theatre box office standpoint in Chicago history. Abetted by scorching hot weather, the five days of actual session and the day or two preceding saw the worst receipts in local theatre since the first Liberty Loan drive, probably.

The convention had been awaited as a bonanza. The same actors were confident of sell-outs every night and several hung on just to skin the convention room; in fact, one show, "Lips of the World," was so packed that it fell down miserably, as did virtually all the others. With the "Lib" convention, which will outrun the O. O. P. 5 to 1 in numbers, due this week, two shows closed abruptly as soon as the first convention box office returns were in and it was seen that strangers were no help. "Golden Days" and "Too Many Husbands" were the ones to unconditionally surrender.

Saturday night, after Harding was nominated, a conservative estimate of the people in the loop at 9 o'clock could not have been less than 1,000,000. But the theatres were half empty, even the vaudeville and film houses. Instead of acting as an impetus it had the opposite effect and business was about 10 per cent. of Saturday night normal. All week had been about the same. The matinees were slaughtered entirely.

Box office estimates for the week: "Too Many Husbands" (Princess, 5th and last week). Collapsed and closed, \$5,000.

"Mamma's Affairs" (Cort, 2d week). After an opening week of capacity, undoubtedly a bit if given any kind of weather, slid to \$4,500.

"Golden Age" (Blackstone, 9th week). The cut rates were lifted for the convention, and the bottom fell out, \$4,000; closed this week, house going dark.

"Three Wise Fools" (Power, 4th week). Next door to Sherman house, which was packed to suffocation, this return success drew about \$5,000.

"The Sweetheart Shop" (Illinois, 15th week). One of the two shows not badly cramped by weather; \$17,000, huge money any time.

"Tomorrow's Price" (Woods, 2d week). Probably big hit because it stirred with \$10,000, which was more than the two theatres on the same block (Garrick and Olympic) got put together, one with an old hit and one with a new failure; official figures, \$9,240.

"Forever After" (Garrick, 9th and final week). Remained a week too long, a winner from the start and the star (Alice Brady) insisting she be given the "juicy" convention week, for which they kept the "Passing Show" out, counted up about \$5,000 and took a train; "Passing Show" opened pretty well Sunday night.

"Poker Ranch" (Olympic, 3d week). Looks like a loser; \$3,500.

"Welcome Stranger" (Cohan's Grand, 20th week). This heavy hit overcame by the horrible heat; \$6,000.

"Century Midnight Whirl" (La Salle, 1st week). Well liked, snappy revue of unique type, did remarkably well considering the general situation; over \$11,000.

"Greenwich Village Follies" (Rudebaker, 15th week). The second of the outfit that suffered little or none, \$19,000, though expected to go \$25,000, ideally located and ideally conceived for convention crowds.

"Mickey Koo" (Colonial, 1st week). Opened for a return Thursday night, indications fair.

## "CLARENCE" ENDING RUN

"Clarence" ends its run at the Hudson this week. Following a tour of the subway circuit in August the show goes to Boston, where it opens at the Hollis Labor Day, booked until Jan. 1, 1931. After the Boston date, "Clarence" is scheduled for an indefinite season at the Broad Street, Philadelphia.

## SAVOY MUST KEEP WIFE.

Chicago, June 12. First Savoy now here with "Hitchy Koo," was served with an order to pay \$75 a week allowance to his wife, who recently had set aside a divorce which Savoy had procured.

According to the findings of the court, Savoy is thoroughly married, although he recently announced his betrothal to a non-professional.

## "SHAVINGS" CLOSING.

"Shavings" closes at the Knickerbocker June 26. It reopens for a road tour early in August, beginning with an indefinite engagement at the Tremont, Boston.

## NEWS OF THE DAILIES

By a unanimous decision the Appellate Division of the State Supreme Court June 11 reversed a verdict for \$100,000, won by Benja. Thomsen, Yiddish actor, to the trial court, against Joseph Edelman, manager. Miss Thomsen, who in May, 1918, formed a corporation with Edelman under the name of the People's Production Co. She played for two years in the People's theatre under his management. At the end of that time a dispute arose regarding certain roles Miss Thomsen wanted to play, which culminated in her leaving the theatre, and thereafter the business was conducted by Edelman on behalf of the corporation without Miss Thomsen. The latter brought suit to declare their transactions a partnership and for an accounting by Edelman to her as a co-partner for all the profits. During the same time Edelman had acquired the Yiddish theatre on Second Avenue, known as Kessler's Second Avenue theatre, and Miss Thomsen had used also for a half interest in that theatre.

Sunday night at the Casino, New York, approximately \$1,500 was obtained at a benefit performance in aid of the Salvation Army Home Service Appeal. Among those who entertained were Rene Riano of "Henry Girl," Virginia Pearson and Sheldon Lewis, Marguerite Hyman, Virginia O'Brien, Captain Marie Metcalf, Scott Welch, Ralph Benjamin, Josephine White and a couple of bridesmaids from "Betty Be Good."

The will of William Thompson Price, theatrical topics writer, who died May 3, was filed for probate June 10 in the Surrogate's office. He disposed of his writings in the words, "All my books on dramatic subjects, the 'Technique of the Drama,' and all writings of whatever nature on this subject are bequeathed to my personal friends, William H. Hopkins, of West 175th Street, and Mr. and Mrs. J. C. Farfield, of Minneapolis, Minn. These friends may add others who may be essential for the purpose of publishing and disposing of said works."

"The Master Thief" will not be brought to Broadway as originally planned, but will close with this Saturday night's performance at the Riviera. Another Morocco show winding up is "Lombardi, Ltd."

A. C. (Tony) Cavagnaro, the truck and field expert writer of the New York "Tribune," succumbed to two operations for appendicitis June 14 in the Methodist Episcopal hospital, Brooklyn. He was stricken two weeks ago. "Tony," as he was known, started his newspaper career as an office boy. He was promoted to the telephone switchboard. Between taking calls and running copy "Tony" found time to scribble a few notes. Then he began to specialize in track and field events and made good. He leaves a wife, father, and mother. His home was at 323 Sixth Street, Brooklyn.

Announcement is made by A. H. Woods of 21 new plays for production in the fall, not including a number accepted for which no dates have been allotted. Heading the list is "Ladies' Night," which opens Aug. 8 at the Hittage, followed by "Tomorrow's Price," Aug. 10, Hudson; "Tilly of Bloomsbury," Aug. 9, Booth; "The Lady of the Lamp," Aug. 16, Republic; "The Musician," Aug. 23, Hittage; "The Jury of Fate," Oct. 18, Astor; "The Winged God," and "The Law and the Woman," Sept.; "His Majesty the Leaver," and "As Clouds Roll By," Oct.; "The Pearl of Great Price," "Up in the Haymow," "Arabian Nights" and "A Gale from the West," Nov.; "The Bronx Express," "Moonshine" and "The Pines of Spring," Dec. Other Woods productions for next fall include "The Star Sapphire" and "Every Saturday Night." Marjorie Rambeau will go on tour in "The Sign on the Door." Theda Bara will tour in "The Blue Flame," Barney Bernard in "His Honor, Abe Potash," and Florence Moore in "Breakfast in Bed." Louis Mann, who is now touring in "Friendly Enemies," will be presented in a new play as yet unselected.

A statement sent to the press of Chicago and New York by Ralph Kettering explaining his position in the recent legal action taken by William Harris, Jr., producer of John Drinkwater's "Abraham Lincoln," drew a reply from Harris this week. Kettering stated that he did not defend the action since he did not wish to enjoy the benefits of the advertising of the Drinkwater play for his own piece called "The Commander." "The Great American" and also "Abraham Lincoln" Harris said he had made the suggestion to the Chicago author that there would be no objection to the use of the title of "Abraham Lincoln" if his (Kettering's) name was used in large type to distinguish it from the Drinkwater play. This was countered with the offer to "sell out"

according to the New York producer. Harris refused, and when it was shown that an injunction would be granted the Chicago writer withdrew the "Lincoln" title. The order restraining anyone from using the title of "Abraham Lincoln" applies to stock presentations, for which the Kettering play was mostly used. Some of these companies advertised "The great New York success," though that feature was probably not suggested by Kettering.

Former Gov. William Sulzer and Mrs. V. G. Shubert, settlement worker, opposed granting a license to build a theatre in Sheridan square, Greenwich Village, asked of Borough President Curran by Frank Conroy, Harold Mettler and James Hiley, partly because it would change the section's classification under the zoning law from a residential to a business district.

## ADLER IN ENGLISH WITH "MERCHANT"

## Plan for Yiddish Star on B'way With English-Speaking Cast.

Plans are being formulated to induce Jacob P. Adler, the Yiddish star, to appear in a Broadway house with an ultimate road tour mapped out in "The Merchant of Venice," supported by an English speaking company.

Lee Shubert and David Belasco are reported interested in the scheme, with the Yiddish star enacting the role in English for the first time in Adler's 40 years' activity before the Jewish public. The project is being furthered by Edwin A. Reikin.

It appears that the plan is looked upon as having infinite commercial possibilities by those sponsoring the venture, due, perhaps, to the great following that the Yiddish star has among his co-religionists. Another reason is ascribed to the fact that since Maurice Moore, who handled the same role in London and was also a former New York Yiddish star, set all London "agony" by the "masterful" performance, Adler stands an equal chance in New York and elsewhere in the United States.

Adler has not appeared on any American stage with American artists in his support, with the exception of one performance. This occurred years ago at the then William Morris's American, when he essayed the role of Shylock in the Yiddish tongue, and in his support were American artists reading their lines in English.

## "GAITIES" TITLE ON SHELF

Shubert Not Again Using It, "Merry Whirl" Instead.

The Shuberts are to shelve the title "Gaities" according to present plans. When the "Gaities" was out on last summer it was dubbed a "serial" production, the title to stand, and each forthcoming new offering having the year attached, as with "The Passing Show," "Follies," "Scandals" and other musical pieces.

A similar revue is planned for the 44th Street in August, but the title now mentioned is "The Merry Whirl," used before.

A number of players under contract for what was to have been the "Gaities of 1929" are in the Century shows and in the new Winter Garden production.

## MOROSCO HEARINGS ON.

The hearings before Referee Morgan J. O'Brien in the various lawsuits of Morosco against Morosco started in the office of the referee Wednesday.

Nathan Burkan is representing the wife of the theatrical manager and is assisted by Louis French of his office staff. William Klein, with consulting counsel, is acting for the manager.

Will Morrissey's new show, "Dustin" Bound," will be ready for a week-end showing at the Columbia, Far Rockaway, beginning June 28.

Madelon La Verre, the French dancer, arrived Wednesday on "Leopoldine" to fulfill an engagement at the Century Promenade. She is 19 years of age and made her debut at the Folies Marigny.



**ON LEGIT**

One of the foremost professors of America was in Chicago recently

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1994

Washington, June 16.

The page is positive of success, but there is one palpable weakness, and that is the direction. The firm should be accredited with this end of the production, and they should call in real director, as many opportunities are overlooked. One very noticeable error was the placing of the characters. This should be corrected before the scene goes any further, which, coupled with a different set for the opening act, will make the reappearance of Wagenbach & Kemper worthy of the reputation they have built for themselves. **Break.**

At the conclusion of the act the wise folk journeyed into the lobby and inquired "Why" the New York presentation. The only conclusion to be arrived at in the effort to put over the cine-rackets at a handsome figure.

Part 100 11

The comedy was fairly well defended by a suitable troupe, but the last two acts showed weakness which would not warrant a manager putting "Revivre" (To live again) into the regular bill. Nevertheless the trial was interesting and the people who are willing to assist new writers (we cannot say young, though new authors are always described as young), in getting a hearing are worthy of every encouragement. For this reason we can congratulate M. Figuer on his second attempt, albeit not as notable as his first, and we look forward to his third next season.

Henry Casadesu conducts a good orchestra. There is no reason why this French Gaiety should not rotate until the end of the season. We may thank Bravard and Tarlow the managers of the Gaiety, for offering the opportunity of renewing acquaintance with an old favorite.

When the housekeeper enters next morning with the early breakfast she screams. The girl in with Gaston is her daughter. She is hurried out with a cloth, while the new lodger is roughly handled. But as he has a lease he will have to support the family abuse for the time it lasts. Extremely naughty little farce which elicited only a few laughs. "Le Fete du Lapin" by G. Derys and Wiland is more amusing but there is a disagreeable scene of administering antidote. Bourdail is an amateur sportsman, he gets leave from his employer, no shooting, promising to give

Date June 11

Enosius intimates it is the queen will that the young nobleman from Italy should console Annetto and he probably would if Saturnin did not return at the precise moment to take his place. In the obscurity the husband slips into the alcove where his wife is awaiting Falander. All's well that ends well. But according to H. de Balzac

The combination succeeds and would be a stream because the comedian's mistress. On hearing this, his nose has been put out of joint, the comedian commits suicide whereupon the troupe proposes to stop rehearsals as a mark of sympathy. But the unfaithful woman refuses no mourning is necessary and she is ready to sacrifice herself for art by causing no interruption in the production. She then proceeds with her role of Moosie, which fits her like a glove.

Andre Birabeau, the author of this three-act comedy, created the Theatre des Mathurins, is now coming who shows promise. Idea is excellent, but it is not developed, the first act being a bore. The dialogue is often more, even childish, and it is only the third that he holds his power for a short spell. This is not a disaster to success.

The subject is compared

to a divorce, not wanting to be further tied to a woman considered by the world as fatal. Blanch Toustain holds the role of the simple wife with talent; Jacques de Fernandy is the light-hearted young fellow who ultimately realizes he has been playing with a true woman's heart; Pierre Javenot is convincing as the husband. Keen as a hotel waiter is typical, and one of the best acted roles in this uneven play.

## Early May 89.

There is little scenery to distract the situations, told in literary style of a poet. It is more of a book than a stage play, albeit interesting and even enthralling. But it will have appeal to the general playgoer in present form. *Reviewer*

This work was put on handily replace "Les Barbares," and it not have any better run. It will be replaced shortly, as a matter of fact, by Proust's "Plaisir de l'Amour," which is leaving the G. P. O. Press. Kendrick

Paris, May 2.—This sentimental comedy in three acts, produced by the regular management of the Theatre Sarah Bernhard, may please the public taste more to judge by the success of "Nouveaux Riches," but it will certainly not have the same run.

Pierre Chaine has written a scenario which might have made a success for a French moving picture.

René, the honest tradesman, Martin Feuillade, mournfully regrets he is without posterity. He, however, when young was told he had a child when he was in his wild oats, but that was

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Hly Art Pll Corp; E. Reid,  
Edn.; 100.75.

20 although that is no mean factor



## "PRINCESS" DELLA PATTRA INDICTED

### Accused of Obtaining Money Under False Pretenses.

San Francisco, June 16. An indictment charging the obtaining of money under false pretenses was voted by the grand jury last week against "Princess" Della Pattra, who a year ago conducted dance classes for a brief period in the ballroom of a local hotel and created quite a stir in local society circles by claiming she was a niece of the former Khedive of Egypt. She is said now to be in New York.

The indictment is based on the charge of Elrich Beuble, a hydraulic engineer, who alleges the "princess" procured from him several thousand dollars on a pretense she was to launch a picture production of her life on the Nile.

Beuble is willing to defray the expense of having the woman brought here to face the charge he has made.

During Della Pattra's sojourn here last year she was a frequent visitor at a local vaudeville booking office, where she endeavored to secure backing for a dance production for vaudeville.

## THORPE'S MARRIAGE A FLOP.

San Francisco, June 16. Chas. N. Thorpe, who was the pianist with Blossom Seeley's act about a year ago and remained on the Coast to become a married man, is being sued for a divorce by his wife, Manila Thorpe.

Manila is a coquette and has appeared with cafe revues hereabouts. Charles Thorpe is at present playing the piano at Robert's on the beach.

## PLUGGING ACT AND SONG.

San Francisco, June 16. An act at the California Theatre this week was written around the song "In Sweet September" and it proved to be one of the most effective song boosting stunts in many a day. The title of the song, which is also the name of the act, was advertised in advance on the awnings of the California-Portola-Imperial theatres all of last week.

## LEVY CIRCUIT OFFER.

San Francisco, June 16. According to an announcement from the Bert Levy office, which at the present time has about six weeks on its books, that circuit will be in a position to offer acts 11 weeks before next September.

Will Bentley, road man, is out on a scouting trip and the announcement was made after arrangements had been completed for a number of theatres that will play Levy vaudeville before the next season is in full bloom.

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SAN FRANCISCO

## ORPHEUM.

San Francisco, June 16.

With no particular outstanding feature, the Orpheum bill this week was an average type of show and provided pleasing entertainment. Nellie V. Nichols, topping the bill, registered a distinct hit. Some good catch lines in popular songs, a vampire number and her Yiddish character singing in "Rose of Washington Square," together with her good personality, easily brought the desired results. "Last Night," a musical revue, went over nicely, with Earl Cavanaugh, a clever light comedian, dominating. A Frisco imitation by Anna Francis and a contribution by Earl Miller were also outstanding features in this neatly presented offering.

Bert Hanlon went them up next to closing, following "Howell Brown." His patter is new, and his impression of a Jewish Liberty bond speaker received big laughs and enough applause to justify an encore, a humorous recitation about an olive.

Oliver Smith and his company in "A Touch in Time," by Le Roy Clements and Edwin Burke, were on second, and scored many laughs. Although their piece is written around an old idea, the farce contained good situations and dialog and a surprise finish. Opening the show, Werner and Amores Trio displayed considerable talent in a rather scrambled routine of comedy juggling and musical stuff, and had great style.

Enil and Willie closed the show nicely with clever work on a novelty revolving apparatus resembling eye-glasses. Jack Huxley and Lillian Porter were an applause hit with songs and talk even more effectively put over. Huxley played the old man character. With Bethwell Brown on the cork list, his act repeated only fairly well, the accordion playing of the Brown Sisters scoring the only legitimate applause.

## LOEW'S CASINO.

San Francisco, June 16.

Business holding up nicely for the final week of the Will King show, which closes a long season here this week. The vaudeville programs will also be discontinued for the summer to make room for productions which will occupy the Casino for the next couple of months. Anderson's "Frivolities" opens next Monday for four weeks.

The running order of the bill this week was switched for the night shows, with practically the entire bill appearing in different positions at the matinee. The Holland-Dockrill Co., fourth in the afternoon, opened at night. Four horses are used in this big equestrian act in which a mixed team display some good horsemanship in a ring with a special setting of a circus tent.

Beulah Pearl followed with a comedy song routine. She has personality and puts her numbers over most effectively. She scored well with singing and should confine her entire routine to songs or secure better stories.

A colored trio, Hunter, Randall and Bennett, two men and a woman, with a talking skit and a special act, secured laughs with war talk and comedy business. A speedy dance including some nifty toe work was the applause winner.

Randall and Lillian, the latter an exceptionally clever not comedienne, registered with comedy and dancing. O. K. Legel got laughs throughout his juggling and hat manipulation routine, in which he is aided by many comedy props. Al Browne held the song "plugging" spot with "Who'll Take the Place of Mary?"

## LOEW'S HIPPODROME.

San Francisco, June 16.

The Hippodrome had a light bill this week which was lamentably short on comedy. C. Wilbury and Lillian Lyke opened the show. The man's work on a bounding net was liked, but only fair appreciation was shown for the girl's singing efforts. Phil Davis stopped the show on second with his comedy numbers, which were cleverly put over, but he also used some old stories for

## "FRIVOLITIES" \$1.50 TOP IN FRISCO

### May Extend Engagement if It Does Big Business.

San Francisco, June 16.

The admission scale for "Frivolities," which opens a four weeks' engagement at the Casino June 21, has been set at \$1.50 top. The advertisements carry a note that "Frivolities" played at the 44th Street, New York, at \$1.50 a seat.

It was first announced a \$2 top scale would prevail for the local engagement.

It is believed that if "Frivolities" does big business arrangements will be made to extend the Casino run beyond the scheduled four weeks, with some new features added.

## ORPHEUM CHANGES.

San Francisco, June 16.

Changes in the personnel of the house staff continue at the Orpheum Theatre since Charles Bray assumed the office of western manager of the circuit. Last week Carroll Johnson, formerly treasurer at the Los Angeles Orpheum, succeeded Arthur Lando as treasurer and Ed Levy replaced Victor Mohl in the box office.

A feeling of uncertainty exists among other house attaches, including those who have been connected with the local Orpheum for many years.

## "SMILING" BAD START.

San Francisco, June 16.

Richard Walton Tully's "Keep Her Smiling" got a very bad start at the Curran last week, getting a gross of about \$2,000 for the first five performances, compared to over \$5,000 done by Mrs. Fiske in four performances at the Columbia in "Miss Nelly of Orleans."

"Clarence," which recently played the Columbia, got a bigger gross on a split week, including Oakland, San Jose and Sacramento, than it did during the best Columbia week.

## ARREST ALBERT DEAUCH.

San Francisco, June 16.

Albert Deauch, who represented himself as Reeves Eason, a Universal director, was arrested here last week shortly after he called at the I. & D. booking office to engage people.

Eason lives of the booking office suspected something wrong when the impostor inquired if the lives office could raise \$500 if necessary. He notified Manager Nathan and Beverly Griffith, assistant manager of the local Universal office, who turned Deauch over to the police.

An effort will be made to deport Deauch, who is a foreigner and not known in theatrical circles.

Laughs. Stuart Black and Co. presented "Randy's Wedding," a sketch dealing with Scottish village life, which failed to arouse much until near the finish, where good results are obtained.

"Three of a Kind," a male singing trio with popular songs was only moderately received. Frank and Marie Hughes with modern and old-fashioned dances, with a setting above the small time standard, closed very good with Joe Hampton at the piano. Lucy Cotton in "Blind Love" was the picture feature.

Jack Joseph.

## PANTAGES.

San Francisco, June 16.

Pantages this week have an evenly balanced bill with plenty of comedy and singing. "You'd Be Surprised" is a tabloid with half a dozen girls, an ingenue straight man and a gagged comedian. It pleased. Laurie Orday was next to closing, offering song recitations starting with a vampire and employing a perambulator for a marriage number finish in which she says "marriage takes the p out of pop." She won big laughs and applause. The Four Danes received excellent applause for their bar stunts, closing the show.

Rucker and Winifred, ebony-faced entertainers, won a hit with their yodeling finish and received many laughs for comedy talk. Howard and Helen Savage opened most satisfactorily. The couple possess good personalities and received merited applause with an attractive shooting offering. Lowrie and Prince did very well with a rather drawn-out routine of comedy business, dancing and songs. The girl is cute and Lowrie gets most with his dancing.

Jack Joseph.

## SPORTS

Billy Gibson, in Los Angeles, says Benny Leonard will be back in New York around July 1 to continue boxing where he left off several weeks ago to appear before the camera. Benny has finished the "Evil Eye" serial for the Hallmark people for which he got \$50,000. On the way home he will engage in a few bouts "just to keep in training," remarks Gibson in his epistle.

With the return of boxing in New York Leonard is sure to add thousands of dollars to his growing bankroll. There will be a yell from the camps of his rivals that he make 125 pounds either at 2 o'clock or ring-side, but before Gibson gets through with them he'll make them feel sorry they made a bet about it. It is very likely Benny's first opponent at the millionaire International Sporting Club will be Lew Tendler, the Philadelphia southpaw. About a week and a half ago Tendler trounced Ritchie Mitchell in the West, previous to which he lost a newspaper verdict to Eddie Fitzsimmons, the pride of the Danny Morgan stable. A bout between Leonard and Tendler, staged anywhere, will draw a \$50,000 gate. Since he dethroned Freddie Welsh, Gibson's champion has engaged in over 70 bouts, and, of course, lost none.

Upon Governor Smith's return from the Democratic Convention at San Francisco, the Walker law will get in motion. They are still guessing the names of the men who will compose the boxing board as well as the license committee.

Frank Moran and Johnny Coulon are back in New York after a long sojourn in Europe. They arrived June 13 on the "Imperator." Frank went over to collect some money due him from his scrap with Jack Johnson in 1914, but he didn't make out. While abroad Moran defeated Tom Cowley in 15 rounds in the London Stadium. Later he knocked out Paul Journe, a Frenchman, in two rounds, and still later handed the sleep potion to Frank Giddard in the same time. He said he would go back in September to have a go with Joe Rockett at the London Olympic. C. R. Cochran is the promoter. Coulon, former heavyweight champion of the world,

## BELLE BENNETT LEAVING.

### Resigns as Alcazar's Leading Woman—Coming East.

San Francisco, June 16. Belle Bennett will leave here for New York June 27, the day following the end of the notice she has given the Alcazar stock.

Miss Bennett has been at the Alcazar theatre for nearly two years. Her recent trouble with Chay Clement of the same company (reported in Variety last week) is said to be responsible for her departure. Clement goes East next week.

In New York Miss Bennett expects to appear under the management of A. H. Woods.

## FRISCO NOTES.

San Francisco, June 16.

Edwin Davis is now connected with Joe Ives in the management of the I. & D. Booking Exchange.

Leo Flannery and Gene Fitch, former members of the Keith and Dill Company, are appearing as a team at the Imperial this week.

Ray Collins was here last week, coming from Vancouver, B. C., to engage people for the Empress stock at the Royal there.

Irving Grossman, son of Samuel H. Grossman, leader of the Bay and head of the Grossman Yiddish Players, has been engaged as assistant to Henry Shumner, stage director of the Alcazar stock.

Big Bosley, representing Alcazar's, is on a coast trip.

J. Gross has been appointed house superintendent at the Orpheum.

Harold Reid, formerly in the box office at the Curran and recently publicity representative there, is now treasurer at the Casino. Reid is also on the reportorial staff of the "Examiner."

finished Emil Juliard, so-called French featherweight titleholder, in two rounds. He said that he would go back to England in the fall and that he had a match with Jimmy Wilde, under the management of Nate Lewis, of Chicago.

Jack Dempsey was acquitted of slackerism by a jury at San Francisco, June 14. The jury brought in a not guilty verdict after out ten minutes and taking one ballot. A joint indictment charging conspiracy to evade the selective draft remains against Dempsey and his manager, Jack Kearns. It is expected that would be dismissed Wednesday. The case was tried in the United States District Court. Dempsey's acquittal came just after Carpenter's announcement he will visit France until his bout with Levinsky is on the fire. It is considered extremely wise match making on the part of Dempsey to tie Carpenter up with Levinsky. Since that match was made, the Frenchman has announced Carpenter won't talk fight with Dempsey until about July, 1921. Levinsky is regarded by boxing experts as a "set up" for Carpenter. The American is a boxer who doesn't inflict much punishment but with a clever defense. Meantime one thing or another keeps cropping up that makes a Carpenter-Dempsey bout seem a possibility of a very dim and distant future.

William Brandell was fined \$25 in the traffic court Monday morning after trying to burn up the streets Sunday. He had his defense ready, but cancelled it after listening to other defendants getting "smacked" with heavy fines for talking back. All were getting soaked "a quarter of a yard" until the man ahead of Brandell was called to the stand. He gabbled fluently and was himself a fine of \$25. When Bill's name was cried out and he was asked what he had to say he made it snappy: "Guilty, very guilty."

Jackie Duffy during his spare time is nibbling at "African Golf." They say he is doing so well he made such "champions" as Abe Attell and Smart Harry take the water on one roll. Duffy isn't giving his work a rumble now, for the galloping dominos are keeping him on the jump.

Ted (Kid) Lewis called for America June 16 on the "Adriatic" accompanied by his manager, Charley Harvey. Last week Lewis knocked out Johnny Basham in six rounds for the welterweight championship of Great Britain. Harvey is bringing back with him an Australian featherweight, Ned Fitzgerald, who has been boxing in England lately.

Gov. Cullidge of Mass. signed the bill which legalizes boxing in that State. Bouts must be of 10 rounds, not over. Decisions are allowable. The referees are to be under State control. Licensed clubs must have a lease of a suitable clubhouse for a year and must also post a bond. The signing of the bill means the death of the "in the bag" fights which have become quite frequent around Boston lately. It also means the finish of the imported referee.

Pat McDonald, the big, athletic traffic cop at Times square, has practically made up his mind to defend his shot put Olympic laurels at the revival of the ancient games this summer at Antwerp, Belgium. Until a week ago Pat had stated to friends he would not make the trip. A Variety man happened to dodge a taxi in the path of Pat, who grabbed him up in his big arms out of danger. To him he imparted the information he was going abroad. "I have been getting the shot the last week further than I ever did," began Pat, forgetting for the time the honks of machines anxious to make a getaway. "And I feel as confident as ever of winning again. Forty-five feet is a cinch for me. Those foreigners will have to go some to keep pace with me. I am not saying this as a boast, but because I have read of where some Swedes and Frenchmen are putting the shot out of the grounds in their training stunts." Pat snapped his jaw as he concluded. "I'm not going to be a slacker for Uncle Sam. We must win again, and I'm going to contribute five or more points to the American score."



**KUY KENDALL and HELEN ELEY CO. (7)**  
 "Jazzies of 1920."  
 26 Mins.; One (4); Full Stage (18);  
 One (2); Full Stage (2).  
 H. O. H.

Assisted by six chorists, Helen Eley, a pianist, two special drops and a gold and blue plush cyclorama, Kuy Kendall has made a strenuous effort to produce something elaborate in the dancing review line. The act at present says considerably in the middle and has a novel finish. Miss Eley helps immeasurably, leading several numbers and showing startling wardrobe. She exudes personality and beauty. Kendall works her own leads one number where the chorists impersonate different girls who have jilted him. They are costumed in different national garbs, every change running to the bare-kneed effect. The opening finish four of them in "one" dressed as farmerettes. They sing an introductory song, leading Kendall. He steps into "one" for a solo song and a dance with two of the girls. The closing number is "Do You Remember?" sung by Miss Eley in "one," wearing a gorgeous opera cloak. Kendall then has a brief recitation along reverie lines and the drop parts to reveal Miss Eley in an immense hoop skirt costume of old rose and silver. She continues with "Do You Remember?" lifting her skirts on the last note to reveal the six chorists lying on the stage. Kendall leads a dancing number around the singer and the finish finds the girls once more in the reclining position. Miss Eley covers them with her hoops as the curtain falls. The act is ragged in spots, probably accounted for by the new people. The cast aside from the principals is new, added after the act played a week out of town. In time it will work into a flashy turn.

**ALBERT PERRY & CO. (3)**  
 Sketch;  
 20 Mins.; Full Stage (Special);  
 22d St.

A war sketch of a serious nature good for the majority of small-towners in New York city at least. The action is laid in the early part of 1919, at the time when the 27th Division was returning from France. The scene is an old cobbler's shop. The cobbler a veteran of the Civil War, and his granddaughter are there. Also a boy is in the story. He was the grandson, although the author does not stress up how there could have been a love affair and a promise of marriage between the two. Before war was declared the boy is supposed to have been in with a gang of crooks who robbed the old man. But he went to war, was cited and returned. It is shown he was innocent of any part in the robbery. The comedy is principally between the old cobbler, who in '61 was a member of the old 69th, and his cronie, a sailor in the navy. Their spats as to the relative merits of the army and the navy being laughs. The local touch with the 69th will pass it in New York for a time, anyhow.

**VERA BARSTOW.**  
 Violinista.  
 10 Mins.; One.  
 Riverside.

Vera Barstow is probably from the concert platform. Her routine of classical numbers indicated that, with no deviation for lighter also being made. It was not until the third number Miss Barstow evoked any substantial returns. The selection was "Mazurka," and with it she demonstrated more skill with Hungarian music than with the first two numbers, which were a Scotch lullaby and the ballet music from "Romeo and Juliet." By a finale Miss Barstow gave "The Last Rose of Summer." There was no encore in sight. If big time is seeking musicians from the concert field, vaudeville patrons will require something different from Miss Barstow's turn to be aroused to enthusiasm.

**RICHARD WALLY.**  
 Juggler.  
 8 Mins.; Full Stage.  
 American.

Young man in dress suit at first, juggles hat and stick, then other familiar articles. Peel card on forehead, teasing billiard balls into the top, they rolling down so he can catch them and toss them back. Does coat of billiard cloth with pool pockets in it in Chinatown and does a number of the tricks originated by the world's greatest juggler. A hard working, fast routine, but lacking in novelty for present day, hence act suitable for three-day houses.

**JEAN GORDON PLAYERS (4).**  
 "A Highland Romance."  
 17 Mins.; Full Stage (special drop).  
 American.

Two men and two women offer a pleasing singing and comedy sketch, with a romantic plot for a background. The back drop represents a war camp. The characters are Scotch and the camp is supposed to be a portion of the quarters of the Gordon Highlanders in the late war. The men are in kilts—one a young captain, the other a low-comedy, middle-aged subordinate. Captain reads letter saying his uncle died making him heir on condition he marry Miss MacGregor. He protests. A comedian, he is in love with a girl whose name he doesn't even know. Subordinate says he knows Marjorie and that she's at least in. Girl enters: "You here?" (surprised). She explains she is with motor corps and is in uniform. Duet, "Randy, I've Found Her." Randy sings. Enter character woman, aunt of the girl with the same name, an old sweetheart of Randy's. Captain rejects her for wife, willing to forfeit the money. All explained in the end that girl bears same name as her aunt, making for a double marriage. Singing throughout, with and without provocation. Pretty little act, well played and all sing acceptably and look well. The highest kind of a three-day offering, the double ringing true.

**OLGA DEE.**  
 Violin and Songs;  
 14 Mins.; One;  
 22d St.

Olga Dee gives the impression she is not a newcomer. She plays a violin, recites a story or two, and then recites a series of characterizations in song, returning to the violin and singing for a finish. Her act is an offering that is suitable for the small-time houses at present, although it seems that if she lived up something a little different in the impersonation section she might get a little further with her offering. She opens the act playing the violin off stage, coming on and stating she is going to give an impression of what she witnessed at an Irish whaling. The first is an Irish song. This is followed with a poorly done French number and finally a Yiddish number. The last is by far the worst. Then she goes into a combination melody of new and old songs that gets to the audience. In this she displayed flashes of voice, and by taking a high note or two at the finish with "Goodbye" she earned the applause bit of the show.

**THREE WEBER GIRLS.**  
 "A Vaudeville Surprise."  
 7 Mins.; One (2); Full Stage (18).  
 Riverside.

The Weber Girls (Grace, Carrie and Laura) are just as billed, a surprise. They open in "one" with a song and dance, only a hint to the real idea of the turn, which is acrobatics. Going into full stage with the girls appearing in little "combinations" of white satin, they offered an acrobatic routine which brought applause in several well earned spots. Not that the stunts are especially difficult. The girls are more clever than strong, and make no pretense with the strength stuff. One of the girls "head" somersaulting was made a principal stunt, while another sister walking on her hands was even more of a feat. The Weber sisters should find a multitude of bookings, for there is an unusual opening act and can be used later in a pinch.

**NESTOR and MAYE.**  
 "Same Girl."  
 13 Mins.; One.  
 American.

Man and woman, he feeding her "hot" comedy. She turns into audience and they talk back to one another; she sings accompanied number with eccentric dancer; more kidding; he sings and yodels; still more kidding. Very rough sure-fire three-day turn.

**MOONEY and CAPMAN.**  
 Singing and Dancing.  
 10 Mins.; One.  
 American.

The man (Capman) enters in well fitting dress suit and silk hat, with introductory song to the effect they searched the world for a novel act. Miss Mooney comes on in cost for a brief dance. She doffs coat and both return, she in knee length skirt. They sing, both dance. Off and back for another loose dance. Some original terpsichorean gyrations. Neat and well dressed three-day artists.

**PAUL and GEORGIA HALL.**  
 Song, Dance, Musical.  
 15 Mins.; One and Two (Special Hangings).  
 Jefferson.

The couple do the "street urthing" thing for the opening, the boy fiddling and the girl, in boy attire, warbling in a deep voice. If an attempt at hiding the identity of the singer is intended, the feminine name in the billing gives it away, although the deep throated voice and the wig and boy's garb effectively hide the sex of the vocalist. The man changes to Ten and violin solo a couple of numbers. Miss Hall renders the "bass viol" vocal solo, following which the boy requests the names of songbirds the audience may sing out and he will imitate each one as requested on his violin. The four or five he did were enough like the original to satisfy, but the tough boys in the gallery started getting funny, and that ended that for the time being. His solo in the spot concluded with a melody of old time songs, which is an old standby as the songs themselves and could stand rejuvenation. Another stunt was an ante-bellum number in period costume to the tune of "Old Black Joe." An attempt to top it off jazzingly was the ragging of the ballad, and it fetched enough for three bows, but a modern song routine suggests itself as a vast improvement. Three-day staples.

**LUCAS and INEZ.**  
 Gymnasts.  
 12 Mins.; Full Stage (Special).  
 Brighton.

Man and woman in a routine of aerial and ground gymnastics. A pretty full stage setting is employed to back up the athletics. Art opens with the woman clad in form fitting yellow union suit, going through a series of postures on a small pedestal. A short routine by the woman on the rings and double bars next. The man gets into the act following. He is a 200-pounder but the woman, who looks to weigh about 120 handles him as if he were a featherweight. Some excellent double stuff on the bars next. The turn closes with postures, holds and lifts on the ground, the man doing the lifting in this instance. The gymnastics are all cleanly and speedily executed. Closing the show at the Brighton Monday, the act held the larger part of the audience to the finish. It's a big time opening or closing number, a bit different from most of the others.

**TWO CALIFORNIANS.**  
 Piano and Singing.  
 7 Mins.; Full Stage.  
 H. O. H. (June 14).

Male pianist and comely blonde singer. She opens attired in a summery outfit consisting of sweater, white shirt and sport hat, also carries a tennis racket, obviously to disguise amateurish gestures. "Wishing" reveals splendid soprano voice. "Mother of Mine" also got across big. He solves "End of a Perfect Day" on the piano while she changes to a red coat with hat and parasol to match for "Gates of Gladness." They acknowledge applause in inexperienced manner. That is their greatest obstacle. The man is an excellent musician and the woman has a meritorious voice. Experience and showmanship would make them acceptable for vaudeville.

**ALLEN and SHAW.**  
 Song and Dance.  
 14 Mins.; One.  
 Jefferson.

Man and woman. Opening with a "Dixie" vocal number, they go into the dance. Fair, but when they follow it up with an attempt at the simplest form of acrobatic dancing and only succeed in performing the tumbles ludicrously, it spells suicide with any audience, no matter how considerate it may be. When once a turn falls from the grace of a collection of yeggs this 14th street theatre beats at times. It is well high rumous. The routine concludes with the ancient cycle of the dances of the various countries. It meant very little here.

**THE EARLES.**  
 Aerial Acrobatics;  
 7 Mins.; One (Special Drop);  
 22d St.

Man and woman team with a novelty in the way of an aerial acrobatic turn. They are using a black drop in "one" on which a spider's web is embedded. In the center are two openings from which the faces of the team are seen at the commencement. They recite a short verse, and then the center of the web drops away to permit a view of their work on the bar and rings. They run through a fast routine that brings applause. The act is a novelty, sure to be liked.

**EDITH CLASPER and Boys (3).**  
 Song and Dance;  
 15 Mins. Four (Special Hangings);  
 Fifth Ave.

Edith Clasper with a young man on either side of her enters vocalizing a number. Both boys are rivals for her hand—conventional stuff having been quite overdone in one form or another of late. One fellow boasts a large pecuniary income and the other four quarts of booze. The dance competition between the rival suitors ensues and matters are at a dead heat. In her solo, Miss Clasper explains they've the wrong idea on how to win her, anyway, and imparts the proper way to go about it in a "language of love" number which she then steps into. A Spanish ensemble number closes. Miss Clasper sports full length white tights throughout underneath her various over-frocks. The men assisting Miss Clasper are billed in the lobby as Nelson Roosevelt and Charles Columbus and are well set up, neat appearing. Hard working youths who contorted all over the place despite unusual climatic encouragement to do otherwise. They are no mean hoofers and fetched response throughout. The turn is big time stuff.

**ESTELLE THORNTON.**  
 Singing.  
 18 Mins. Two and One (Special Drops).  
 H. O. H. (June 14).

Special drop showing a mountain scene in "two." Girl clad in diaphanous flower girl costume enters singing about posies. "Ceylon," her second vocal number is lacking in melody and has a meaningless lyric. Before house drop in a black street coat she sings a heavy number. Another special drop gold embroidered with birds and flowers is used as a background for the finishing song. She wears a stunning white knicker costume with headpiece. As an encore "Daddy" suggested possibilities if Miss Thornton secures the right repertoire. The act is faultily and amateurishly produced, hopeless in its present shape.

**MARIAN CLAIRE.**  
 Piano act.  
 14 Mins. One;  
 Fifth Ave.

Marian Claire is there with the voice and should pass in fast three-day company. Announcing she would render a "few favorite songs," she parades a couple with Test's "Good-bye" farwelled to a roosting hand in a double voice—verse in alto, and chorus in her natural soprano. What corresponded to an encore although no doubt the king-pin of the act was the rendition of Keenan's "Stars and Stripes Forever" march vocally, she imitating several musical instruments in the course of it. This told heavily and she departed to healthy response.

**LANE and VANDERGRIFFE.**  
 Piano and Songs.  
 10 Mins.; Full Stage.  
 H. O. H. (June 14).

Tall, statuesque brunet and male pianist. Her soprano solos consist of a classical selection, an operatic excerpt and a popular number. The vocal offerings follow one after the other. Evidently a trained voice, but not fully placed. Inexperienced couple. Classical selections get the least.

**PRINCESS IN VAUDEVILLE.**  
 Marie Radziwell, Russian Dancer,  
 Seeks Bookings.

Princess Marie Radziwell is to enter vaudeville in the fall, probably breaking in before that, after having commissioned Rose & Curtis to secure bookings. The princess was a dancer at the Russian court in 1909. She first came to New York about eight years ago. She was identified with war work, and in 1917 was held a prisoner by the Bolsheviks for a time. For her services Princess Radziwell was awarded the Belg as a war cross. Her father was given a Papal citation in Rome several years ago.

The Princess will appear in a singing and dancing turn which is being prepared by Raymond Midgley.

**FRENCHMAN'S SKETCH.**  
 Versatile Robert Casadeus Poised  
 for Vaudeville Flight.

Vaudeville is to have a versatile Frenchman debut in it over here. Robert Casadeus. He is an actor, singer and comedian, formerly with the French Theatre Co.

H. B. Martinelli is posing Casadeus for the vaudeville flight, in a sketch suggested by Martinelli, who will also translate it.

## PALACE.

If in this review of the Palace show Monday night mention is not made that each act scored a big hit, ascribe it to the fact that to do so it would be necessary to say so nine times in order to give credit to each turn. Some received more applause than others, but all took a sufficient number of "bends" to warrant the statement.

Things did not go off as smoothly as usual. The signs on the side of the proscenium arches were not working, and as the program was switched from the afternoon it was a bit confusing to those in the audience not familiar with the personnel of the artists. In a couple of the acts the lines were "fouled"—in one instance leading up the show for a couple of minutes. In the Eva Marley turn the dancing violinist, while stepping, displayed a lengthy rip in the seam of the seat of his trousers—and so on. It was just a series of minor mishaps which seemed to have come in a bunch.

Donald Masters, a hefty pair of girls, neatly dressed, presented a number of lifts that would be considered good work if done by men. These included a single hand-to-head stand, hand-to-single-foot stand, head-to-head and an "Arabesque" head stand.

Maud Earl offered a novel singing act, "The Vocal Verdict," with special settings—a unique and well conceived idea for a lyrical act. She sings well, scoring to four notes above high C with a flute cadenza.

Harry and Emma Sharrock were in a happy mood doing impromptu kidding with their familiar "mind reading" act. Morris and Campbell had them going with Joe Morris' "nut" stuff, ably fed by Miss Campbell. It is a good vaudeville act that will fit nicely into any bill. William Heabury and his girl dancing acrobatics alone for the "singing" with his marvelous horse stepping. It is a fast-moving dancing revue spectacularly put on. All of his girls can dance and they look well. It is hot work for a warm night. They closed the first part.

"Topics of the Day" has a happy selection of witticisms this week. Eva Shirley, with Al North, a marks dancer, and a jazz band of five, went on well she had to make a "speech."

Harry Pua has the best act he has ever done in vaudeville. The contrast between him and Beatrice Carter is clever, which is materially enhanced by the sweet, ingenuous personality of the girl.

Dave Kramer, late of Kramer and Morton, with Jack Boyle as straight man, to feed his blackface non-sensibilities, came up the act with his answer to a question propounded by Boyle. "What are you talking about?" "What do you care as long as they laugh?" Seated in a lower stage box was a well-known dealer in second-hand autos and the team saw fit to mention the auto man's name several times, making facetious references to his presence. This kind of kidding is old-fashioned and not generally favored in first-class two-a-day theatres.

Daunt Marie, with her artistically arranged aerial act, closed the show, going on at 11:08, but held the audience intact until she finished Jolo.

## RIVERSIDE.

The house Monday night looked the weakest in point of attendance thus far this summer. At the Riverside July generally finds better business than June. Next week Blubert's Riverside next door closes for the hot months, which ought to add the Riverside attendance during that period.

Like the attendance the bill was light and of the revue type, generous to a degree in songs, and though there was plenty of comedy present the show was shy of talk. That came with the withdrawal of Mollie Fuller with her playlet, "Cousin Blenner," and the substitution of James C. Morton and his family. There was little in the way of real scenes attained, but that may be blamed as much on attendance as anything else.

The first section stood out more strongly than that following intermission. The three Weber girls (New Acts) made good pace in the opening spot, and Nelson and Cronin took it along excellently in second place. They should be credited for a bit for they surely pleased. The men have chosen an excellent routine of popular numbers, and most were new for the house.

Mr. Morton plus wife and maturing children took up the going on third. When last caught the son Alfred seemed to have a heavy cold and his father worked that for laughter because of the nasal character of the street-topped youth. Master Morton may still have the cold. His attempts with dialect stomp him as the original admet kid. Right now it looks like the act would largely develop around the older and younger Morton. With the comedy safe and sure as now. The Morton turn delivered.

Handers and Mollie disappointed in fourth spot. These old comedians drew considerable attention in the legitimate in the last two seasons. They were first called into "The Masked Model," which caused a Coast trip which was disastrous. But they were quickly cast in "The 7th," and for the second season were



entered on tour in that attraction. Their last appearance was with the "Ziegfeld Girls of 1928," the 5 o'clock show on the Amsterdam road, which closed a week ago and released them for vaudeville. Something was amiss with the routine Monday night. Henders and Mills are about the most skilled manipulators of derby hats on the stage. That feature is really the punch of their routine, their dancing being secondary, but for some reason there was very little work with the hats. It may have been that the men saved the best of that work for encore. In that case they figured wrongly, for an encore was not earned nor given. For some reason they were billed as "England's eccentric dancing pianists." No piano figured in the act.

Anast Friedland, with his cleverly contrived "Music Land," was the headliner, and it closed intermission. Mr. Friedland begged off singing his latest composition, the made too frequent reference to himself as a composer. "Thanks," he said, and he turned to the orchestra pit. He arranged, however, the hot appeared to be in the routine. "Music Land" is fortunate in possessing Vera Velmar, one of the best of the new toe dancers seen in vaudeville this season. Miss Velmar spins on one foot amazingly. Billie Fitzgerald, Lucille Fields, and Marie Hall, also programmed, did well in their individual bits. The Friedland turn supplied the class of the performance. Its conclusion was lifted up with the sudden entrance of James C. Morton, who tripped on with one of the girls. That not only brought laughter, but applause. Then there was a bit in "che" by Morton and Friedland, but that raised because they pulled an old one.

Vera Harlow opened intermission mildly (New Act). Bert Dorst succeeded the violinist started slowly but finished strongly. The English impersonator has a fine collection of frocks. The creations have but one similarity, that being that all have backless backs. Jimmy Lucas was allotted the next to closing spot. Over the course of his act he is telling new-telling the songs he has written. "I Love My Wife," "Minnie plums," etc., and he is using those numbers in the turn now. Other changes since opening, are noted. Most important is the elimination of the box plant, and without it the act hasn't the punch it then had. Mr. Lucas should develop a new plant, which the managers will accept, for he needs that sort of thing. For a finish he is using "Hardheaded" in Yiddish, singing it with Francine and explaining it. The bit isn't bad. It is something along the lines of the Yiddish drama in White's "Scandals," but isn't a substitute for the plant. A peach of a posing act, "An Artistic Treat," closed the show. The turn is offered and posed by Margaret Stewart and Wm. Downing. A few people walked out when it started. The balance remained to give the turn more applause than was by that kind of act in the position this season. *then.*

## COLONIAL.

The bill for this week at the Colonial went all to pieces Monday night. If it could be made into a good show just how that might be done did not make itself known that evening. A couple of substitutions could be charged against the bad effect, but as one of the substitutes was one of the bill's hits, and the other the second choice, that reason doesn't hold up. It was just a bad show, with the summer the best reason and a light house perhaps another.

The program opened with Alvin and Alvin, an athletic turn, and closed with Mang and Snyder, another athletic act. The first part was terrible, only relieved by Nisile and Blake, a colored piano act with a singer. Both are males, with Lieutenant Nisile, formerly of the Jimmy Europe band. Which recalls that the murder of Jimmy Europe, with his hand at the time and the murder occurring in London about a year ago, when pleading guilty was sentenced to seven years. The Nisile-Blake combination, with Nisile the singer and Blake the cackling pianist, stepped into the No. 1 spot after Hartley and Hartman had refused to take the position at the opening matinee. Nisile's singing, particularly his polka-dance songs and the eccentric number he did with the hand gave the men a high score that nothing else in the first part commenced to touch. They had a hard spot, and getting away with it as well after the dumb opening act seemed to say they could have gone away down in this program.

The third spot held a sketch, "Moonlight Madness," by Edgar Allen Wood and played by Theatre Morgan and Co. If Mr. Wood told this playlet called a comedy on the program, to Miss Morgan to buy time material Miss Morgan is entitled to a refund.

Nat Phillips Jordan with Frederick Courtney had to fight against the position and fairly succeeded. Jordan seems to have taken a great deal away from his English straight man since last seen. Courtney then handed his share very acceptably. Just why is not discernible unless Jordan has new material that needs his attention more than his com-

pany's. At any rate, the turn is not better and for value remains about the same as it did, with less laughs.

Then "Vanity Fair" closed the first part. A production act, with the program saying, "Tvette Kivlat presents her latest costume creations." But so many have been showing "fashion creations" in vaudeville productions this season, isn't it about time someone added entertainment to these clothes display. Ned Wayburn staged it, according to the program, and the program might add just what Wayburn did. The act doesn't tell that. With Bert Kalmus and Harry Ruby listed as the writers of the words and music, the reason why old musical stand-bys are employed for the dancing doesn't reveal itself unless it spells the weakness of the turn as a whole and the necessity for sure fire. Bobby O'Neill, James Templeton and act girls are mentioned. It's a lot and number turn that means nothing at all. O'Neill is wasted. Templeton has a little to look after in the dancing beyond the average of a turn of this character. "Vanity Fair" needs an entertainment. Vaudeville is tired paying to see a clothes show. Clothes no longer make a fresh act.

Opening the second part were Eddie and Eddie Conrad, singing for Patricia and Kelly, out of the bill through Tom Patricia having injured himself. The Conrads were the hit of the bill, although Jimmy Hookey with his "Move On" show, a nice cap' production act would have gotten that record if he had not held the stage for 35 minutes.

Hookey is a funny fellow with a funny idea in the act, but not for that long. Thirty minutes would have been plenty, and even less, with a better finish. His slow going ending hurts the turn.

The bill ran so dead early the "Topics" hardly got a ripple.

## ALHAMBRA.

Better balanced in the second than in the first half, to show Monday night looks with a precision and accuracy and smooth running movements that was quite satisfactory. Lucille Fields dominated with the Rigoletto Bros. and the soldier act. "Putting It Over," getting a share of the display, via with each other to take a non-expected audience and make them forget the homogeneity. On the squares around this Harlem house interest in the elections is already manifest, with soap-box orators drawing their own kind of capacity audience.

Running close to the headlines were Gleason and Berrens, the Wards Sisters and Lucille, while Fenton and Fields were not out of the crowd de guerre class—but Miss Shaw was the banner hit.

Harlette broke the ice after the Kingman flash, with little in the latter to be verdict as exceptional. The stunts on the swinging horizontal bar, the rings and the wire dance with Harlette caused a big hand in conclusion, and easily put the audience in the right frame of mind. In female costume he shakes a mean shimmy over a loose wire, and the makeup is quite deceiving and would still be more so if he paid less attention to the blue under the eyelash and made it appear more natural. He had more than one in that audience guessing as to his true identity, which is a mark of ability in itself.

The dance spot was given to the Quincey Four, well received, well applauded, and gave a "Blue" as an encore. The Wards Sisters, gowned as desirable as any one might possibly wish, fresh, picturesque, their dancing graceful; Herman Berrens, whose ability on the piano is a cross between the legitimate concert hall and the best in vaudeville piano playing, and some finished acrobatic dancing by Earl Leslie won the set considerable attention in third position.

Fenton and Fields held them with their repertoire, songs, and their highly acceptable "nut stuff." Closing the first half next to intermission the Rigoletto Brothers and the Swans. Sisters walked away with honors. The yodelling song on the part of the soprano in attaining the peculiar lift in the voice seemed to rasp and irritate before it melted itself into a finer tone. Invariably does she do this with the tone and seems never to care whether it is remedied or not.

Passing over the usual "Topics of the Day," which consisted in chanting a number of long, silly rhymes broke proceedings for the second half. In the three songs his style is evident of Julius plus Caesar or Caesar plus Julius, and yet the impression was sustained to advantage with the audience, for whom an encore he rendered his imitation of song lines of a rare in the matrimonial game. The soldier act, entitled "Putting It Over," opened to the usual sympathetic wave of feeling for the ex-servicemen, and yet despite this they are continually fair in not trusting altogether to the fact that they are ex-servicemen without anything else to offer. They do please and qualify as entertainers on the stage.

The British, after the Shaw act, were only treated to a few walking out, but it was peculiar that those ready to take the air followed in their proper and instead begged the rail watching. *Stop.*

## BRIGHTON.

The Brighton theatre is celebrating its fifth anniversary this week. Monday night the lower floor was sold out to the Henry J. Hosterberg 21st Assembly District Democratic Association. The theatre party of 500, made up of the members of the political club, gave the attendance a big boost. All of the boxes were filled for the first time on a Monday night this season. Despite the big lower floor attendance, however, the balcony showed five or six rows of empties. The Hosterbergs are a local organization with headquarters in the Flatbush section, and their presence gave the proceedings an intimate friendly sort of atmosphere.

It wasn't a regular vaudeville crowd, however, the bulk of the Hosterbergs showing a strong preference for the old rough and ready type of variety as exemplified by the Victor Moore "Change Your Act" classic, rather than the modernized revue style represented in this bill by Joseph Rantley and Ivy Sawyer.

Of the eight acts Moore's old favorite, and George M. Rosener's program act captured major honors. Mr. Moore interpolated quite a few additional laughs by reference to members of the club. Grace Carr to playing the part heretofore done by Irene Littlefield, and handling it every well. "Change Your Act" closed the first half and held back the intermission laughs by a couple of minutes through the extra recalls.

Rosener, next in closing, scored his best with the old army veteran. Other cleverly character bits were an aged rose, a half-witted boy suggestive of "Spikie" in "Oliver Twist" and an old actor type, with which Mr. Rosener opens the act. The "wise cracking" school-boy type, evidently a new one for Rosener, is rather suggestive of a similar character done by Chas. Kales and will be apt to invite comparisons which will not redound to Rosener's credit. The Rosener turn went very well, the applause at the finish being strong enough for a speech.

Rantley and Sawyer, opening the second half, found the going very quiet until the "bride" bit. Much of the material proceeding, including references to Greenwich Village and current Broadway show business, seemed to be over the heads of the Hosterbergs, who being in the majority dominated the applause. The "Maytime" number, sung by Linda Hand in the arena, was pitched about two keys too high. Miss Hand's efforts to reach the top notes being noticeably labored. The "Chu Chin Chow" number, with Dorothy Cheesmond dancing, and "Some Pretty Day," a duet by Mr. Rantley and Miss Sawyer, got the most applause from the "bride" finish. It's tough on the Flatbush natives, but they need to be educated up in an act like the Rantley-Sawyer turn. That was evident Monday night.

The Wilson-Aubrey Trio opened with a knock-about triple horizontal bar combination, with the three men using the old-fashioned eccentric facial make-up in vogue a generation ago. The acrobats are full of pep, and the comedy was just made to order for Monday night's provincials. A travesty wrestling bout with the trio doing a bunch of ancient baroque tricks caught a gasp of laughs and applause.

Libonati hammered out another hit, No. 2, with a nicely varied routine on the xylophone. Beginning with a short "classical" introduction, Libonati stuck to jazz and raggy melodies with one exception for the rest of the turn. The exception was the actlet from "Loria," played without the orchestra and with the marimba effect. A plant in an upper box introduced a ballet for heavy returns at the conclusion of Libonati's specialty. The song plugging was very obvious and seemed an unnecessary thing in the turn.

Powers and Wallace got little for the first 10 minutes of their talk, but finally woke 'em up with the "Gowaga Wedding" bit. For this they used "Love You in the Name Old Way," a song of 1900. This has just become popular in Flatbush, judging by the way it was received. The act faded tolerably.

Stanley and Birna, fourth, turned their way into a comfortable hit with their double eccentric stepping. Going to a lack of variety in the routine, however, the act closed a bit cold.

Lucas and Ince (New Act) closed.

## AMERICAN.

The heat had its effect on the attendance on the American Road Tuesday evening, so it probably did elsewhere. The audience, however, was appreciative and applauded most of the acts with considerable fervor.

P. George, an excellent all-around instrumentalist, opened with his special setting to indicate the interior of a kitchen, he started as a chef. After a neat opening song he removed a number of instruments of food in the adjacent kitchen and played and instruments, using up-to-date popular melody, with a number of mechanical props being worked from the rear. Act is novel.

Lloyd and McArdie, mixed couple, have a singing and dancing routine, with crooning, jazz vocalizing and eccentric stepping. Horson Troupe, three men and two women, do an excellent acrobatic turn, four of them straight, one man a funny eccentric with grotesque make-up. They work principally on three-foot globes, doing two-highs, the best trick being a single hand-to-head on revolving globe. Nestor and Mays (New Act).

Gypsy Songsters, a mixed quartet, with their own drop, closed the first half. Attired in gypsy costumes and with a drop representing a gypsy camp, they vocalize, harmonizing effectively, rendering solos, duets and quartet numbers in English and Italian, closing with a fast medley. They have trained voices.

Mumsey and Capman (New Act) opened after intermission, followed by Jean Gordon Players (New Act). Al Hawthorn and John Cook, next to closing, cleaned up in good shape with their "wet" ditties, riddles, baroque dancing and comedy instrumentalizing. They are using the finish employed by Duffy and Ingles—that of bringing out different instruments to secure unlimited recalls. Al Hawthorne was Ingles' partner some years ago. Richard Wally (New Act).

## JEFFERSON.

Even the heavy advance billing of the De Mille feature, "Why Change Your Wife?" didn't draw any great shakes of a crowd Monday. The empty seats in the orchestra were not so few nor were they far between, particularly in the rear. But at that one can't expect a capacity attendance in June. The feature ran an hour and a half. Seven acts comprised the first half of the vaudeville bill. A "pluggers" team was also there.

The Fred Fisher plug boys, billed as Hobbies and Kewer, rendered that song factory's four latest heart throb ballads in lachrymational fashion. An attempt at naughtiness with the concluding "baby" comedy song squared matters.

Alben and Shaw (New Act) were No. 2 and the first regular turn. They too had tough shelling. Donavan and Van, however, hit right and kept 'em smiling, if not laughing throughout, in the following spot. The couple work smoothly, easily, quietly, without any attempt to pass their way to a roaring hit and as a result score the way they did. It's a cowboy and the girl does a winking picture actlet strayed away from her studio. The talk between original and the special songs are laugh provoking which is more than may be said for many restricted numbers.

Leslie H. Raymond and Co. in "Welcome Home" pulled down a neat comedy hit. The ex-soldier who modestly admits he's a hero was responsible for many a laugh and he personated his role in sterling fashion.

Paul and George Hall (New Act) followed and struck a song with the gallery in an audience-request number which almost secured things up for Paul Hall. Jack La Vier, a brick-topped, laugh-provoking, trapeze equilibrist, departed the bit of the evening. In street clothes he tells 'em what he intends to do. Ad libbing in this fashion he rigs up his own trapeze, ludicrously mounts to a continuous barrage of amusing laughter and proceeds with the few kingpin stunts he features. It's not so much what he does but how he does it, so that bromide runs.

The Oklahoma Four closed the show because of their stage act, the lay-out necessitating this. To say they held them in would mean little because the house either were unaware this turn concluded or were waiting for the feature to start believing, but they certainly held the house interested from the first song and dance number to the closing bows. The two couples that comprise the act make neat appearances in chaps and cowgirl khaki, and all in all, lead a little color to a layout.

## 23D STREET.

Just a fair small time show of six acts the first half, the cost of the bill evidently having been held down to make up for the price of the feature picture. "Why Change Your Wife?" The audience evidently was attracted by the picture for as soon as the film was over, the house cleared on the upper show, and for the late show everyone remained after the vaudeville was ended.

The weather Tuesday night was too warm to be conducive to theatre going, but the house was completely filled, although there wasn't the usual line of standees at the rear.

Opening the vaudeville section Johnny Clark and Co. gave the audience a thrill with high table stuff, getting a number of laughs on the "brink" that Clark does throughout the act. The girl did not get across her act, making it difficult for the audience to understand her rapid talk. Not that this matters for the talk is entirely secondary to the tumbling by Clark. Lew and Fay Murdoch held the second spot and were one of the real hits.

The four other acts were all in the New Act class as far as records are concerned. They were Albert Perry and Co., Edna Devine and Watrous, and The Harlow Fred.

## OFFER BY ENGLISH TO PRES. WILSON

### Huge Sum if He Will Star in League Film.

Extraordinary excitement in political circles is bound to follow publication herewith of the news that Charles Frederick Higham, member of Parliament, and closely allied with the British government, has capped his activities here by making a stupendous financial offer to President Wilson to star in a "League of Nations" propaganda film to be backed by English capital. Interference by Viscount Grey and others in the American political fight over what the President brought back from Paris raised the feeling in Washington last winter to fever heat and this new activity on the part of British propaganda officials is bound to have important reactions.

In addition to sending the President a telegram in which he implored him to "write his own ticket" so far as a recompense and other details connected with a picture to be called "The League of Nations" is concerned, Higham is understood to have been in Washington consulting with officials there and bringing pressure to bear from every angle to achieve his purpose.

Officially he is managing director of the London Alliance Film Corporation of England. Unofficially he is understood to have been concerned here with arranging the details of the immense picture propaganda scheme recently declared by the British government to be part of its general publicity policy.

In addition to this mission, he is reported to have negotiated a deal with First National to release through that organization. His own concern is capitalized for \$5,000,000.

In his negotiations with the Chief Executive of the United States it was stated that when Wilson's term expires the English company stands ready to make a series of pictures giving his ideas on the League of Nations, so that it will be understood in the furthestmost points of the world.

Before departing this Member of Parliament is said to have rebuked the American producers for not grasping at the chance of putting Wilson's thought on the League of Nations with the profusion that the cinema can handle the subject.

His telegram to Wilson has been quoted to contain in effect the following:—"Europe realizes that the action of the Senate on the League of Nations leaves you the lone champion of the idea of a world's peace. Since it is expected that your term expires you will devote you pen to the furtherance of this ideal. I respectfully prefer to you the facility of civilization's most graphic medium of expression, the universal language of all nations, namely—the Motion Picture Screen. I offer you the producing facilities of the largest concern in Europe with the option of a remunerative contract for a period of years and the assurance your position will be maintained in every respect."

## DE HAVENS WITH KANE.

Take Over Their Productions for First National Release.

Mr. and Mrs. Carter De Haven effected a tie-up this week with the Arthur B. Kane Picture Corporation. The comedians heretofore will be affiliated with Mr. Kane, who will handle their business with the First National, through which their productions are to be released, and who will supervise all the Eastern interests of the stars.

While in New York last month Mr. De Haven made the preliminary arrangements for the Kane company to take over the business affairs of the star and his wife in the forthcoming First National productions. Negotiations were completed this week from Los Angeles, where the pair are about to commence work on their first offering.

Under the new arrangement the De Havens will appear in big vehicles adapted from well known Broadway comedy successes.

Louis Gardy on Press Staff.

Louis Gardy, attached to the staff of the N. Y. "Call," is resigning to become associated in the publicity department of the Italia, Hayek and Criterion theatres as an aide to the present incumbent.

Clarly has been one of the feature men on the "Call's" staff.







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Rampson & Dean  
Rene Velde  
Archon Service Co  
Adams & Bug  
Rudi & Alton  
"Hollywoodland"

**VANCOUVER, B.C.**  
Pantages  
J. Melvoin  
Dorcas Dwyer  
"Heart of a Wood"  
Harry Van Patten  
"Twilight Rev"

**HOUGH-PANTAGES BOOKINGS.**  
**CLEVELAND, TEN.**  
Yoko  
(31-32)  
Aerial Paths  
"Power of the"  
Lorain Gliss  
Red McManey  
The Great Lion

**DALLAS, TEN.**  
J. Melvoin  
"Act Beautiful"  
Mary Ann  
Ed Standish Co  
Red Elliott  
The Wizard

**EASTLAND, TEN.**  
Comedette  
3d half  
F. Wither & Glorio  
Davey Jamison  
Marion Samuels Co  
Joane & Sylvester  
"Jewel of the Sea"

**INTERSTATE CIRCUIT**  
Palace Theatre Building, New York City

**HOUSTON, TEN.**  
Majestic  
D. Diers & Bennett  
Cunningham & Bro-  
nelli  
Georgia Campbell  
Co  
Greco & Albert  
"For City's Sake"  
Winson & Larson  
Orville Blanton

**LITTLE ROCK, ARK.**  
Majestic  
Norman & Shirley  
Bender & Necher  
"Rainbow Cocktail"  
Nell O'Connell  
Alice Bros & Evelyn  
3d half  
Jim Mc Wiggins  
Harry Maples Co  
"Playmate"  
(Two to Six)

**MEMPHIS**  
Majestic  
Harry Maples & Co

**VICTORIA, B. C.**  
Pantages  
De Winters & Rose  
Curly & Althoff  
Joane Hayward Co  
Pete Tait & B  
Long Tait Sam Co

**WALLA WALLA, WASH.**  
Pantages  
(21-23)  
(Same last plays  
No. Tablins  
24-26)  
Ingdon & Clifton  
Manning & Lee  
Harris & King  
Owen & Cline  
Alton Manning  
O'Dora

**WINNIPEG**  
Pantages  
Krambe Bros  
Dave & McCoy  
Jim Reynolds  
Madden & Manning  
Gliss & Terminal  
"Little Cafe"

**STURGEON, ONT.**  
Broadway  
(22-23)  
J. Deltora Gliss  
Lorain & Deltora  
Rudi & Rudi  
O'Dora & Phillips  
Mills Circus

**WAINWAT, TEN.**  
Majestic  
F. Wither & Glorio  
Davey Jamison  
Marion Samuels Co  
Joane & Sylvester  
"Jewel of the Sea"

**SAN ANTONIO, TEX.**  
Royal  
The Lancers  
Florence Rayfield  
Fred Cabaret  
Marion Van & H  
Mills Circus

30 half  
El Vera Sisters  
Helen & Larkwood  
Harry Pearl Co  
Paradise & Walton  
Sera & Beckles 2  
(One to Six)

**SACRAMENTO, CAL.**

**Hippodrome**  
El Ray Sisters  
Brown & Brown  
"Wishes Wanted"  
Lee Nash  
"Follies of Youth"  
30 half  
Lester Raymond Co  
Dorothy Hayes  
Bertram Hayes Co  
Edna May Foster Co  
4 Tadmation Girls

**ST. LOUIS**

**Carthage**  
The Fairbanks  
Blair & Crystal  
Troy & Mohr  
Hugh Johnston

Frankie Rae Warner  
Sheppard & Dunn  
Homer Lind Co  
20th Century 4

**SAN FRANCISCO**

**Comico**  
(Sunday opening)  
Beane's Academy  
Neal & Stewart  
Tom Devine Co  
Corvin & Vondt  
Torchbearer 4

**Hippodrome**  
(Sunday opening)  
Rudolph Trio  
Hawkins & Rose  
Ryan & Moore  
William State  
Honeycreeper Inn

**Wigwam**  
Melva Roberts  
Phil Davis  
Kingbury & Johnson  
"O to King"  
F. M. Hughes  
30 half  
Fredric & Palmer  
Howard Black Co  
Maudie Phillips  
Krusche Bros

**Wood & King**  
Laura Bennett Co  
30 half  
Ford & Bennett  
Johnann & Crane  
Nordlie & Broadway  
Garry Owen Co  
Paul & Francis

**STOCKTON, CAL.**

**Hippodrome**  
O K Loyal  
Swash Bros  
Homer H. Hall & S  
Kaufman & Lillian  
Holland Dorchett C  
30 half  
(Same as Sacramento 1st half)

**TATE, CAL.**

**Hippodrome**  
(30-31)  
Mendford & S  
Cott Rogers  
Pearl Burdette  
(30-36)  
Baba & Baba  
Steve Froda  
Hoyler & Bann  
"Sweet Baby"

**CHERRY VALLE**

**Pantages**  
(32-33)  
(Same bill plays  
in Los Angeles)  
Acropolis Girls  
Brown & Jackson  
Agnes Rayne  
Leonard & Anderson  
Clark McEntomah  
"Submarine" 9-9

**LONG BEACH, CAL.**

**Pantages**  
4 Laurels  
Henry Fry  
"Follies 3"  
Foley & O'Neil  
Britt Wood  
"On High Seas"

**LOS ANGELES**

**Pantages**  
Carlita & Louis  
Abrams & John  
"O in Washed"  
Newtons & Gardner  
Watsons & Watsons  
"We Taking Way"

—continued—

**LEW M. GOLDBERG** **HAS A. LANDAU**  
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**CAN ALWAYS ARRANGE ROUTE FOR ACTS.**

Los Angeles, June 14.

Reese "Patty" Arbuckle has begun "The Traveling Salesman" under the direction of Joseph Henabery, scenario by Walter Woods. Betty Ross Clark will be his leading woman and there will be a strong cast in addition.

William de Mille will not get started for a couple of weeks on Camille Hamilton's "His Friend and His Wife," for which Genevieve Danels wrote the scenario. No cast has as yet been chosen. It is understood that after this picture Mr. de Mille will do Rita Weisman's "Foot-efery," "Footlights," for which Olga Printzlau is writing the scenario. Miss Weisman who has been at the Lasky studio for several weeks conferring with the Paramount producer and his scenarist, shortly leaves for New York.

The Lasky studio Scenario Department is to be enlarged by the addition of eleven rooms to be formed by a two-story annex to the present structure housing the literary fraternity of the big plant.

Mitchell Lewis, star of the Metro's series of Jack London stories, is out an automobile because of the activities of a flivver, driver unknown. Lewis says he was driving to the studio in Hollywood when a toy machine suddenly arose from nowhere and blocked his way. He drove around it, but into a second machine, with the result that his own was driven against the curb and completely wrecked.

Edward Cecil has signed a contract to play one of the leading roles in "Blackmail," Viola Dana's new Metro picture. In "The Price of Redemption," in which Bert Lytell is starred, he acted one of the important roles. "Blackmail" is being prepared for the screen by Albert Mackley LeVine and will be directed by Dallas Fitzgerald.

Jacques d'Auray, world traveler, has been secured by the Chateau to take charge of the art direction of their production "911," being made for the Robertson-Cole release. Mr. d'Auray was a captain in the French service during the war, and coming here in 1911, was made Inter-Allees Attache. Since the war he has been playing in pictures.

The latest arrival in Christie Comedies is Dorothy Orth, the hopping dancer who came to Los Angeles with the Nora Hayes show. Miss Orth was formerly with the "Follies."

Will Rogers commenced work this week on "Old Hutch," placed in scenario form by Arthur F. Statter, under the direction of Clarence Badger. Mary Allen has been cast for "Mrs. Hutch." Others are Priscilla Banner, Tully Marshall, Nick Cogley and the three Truett children—Eddie, Yves and Jeanette.

Mabel Normand Goldwyn has returned from her New York vacation and Monday began filming the Mitts Hayes play, "Head Over Heels," under direction of Victor Scharizinger. Those so far selected in the supporting cast are Otto Hoffman, Hugh Thompson and Doris Deane.

The biggest set ever built on a stage is the cathedral interior erected at the Goldwyn Studios for "Earthbound." It is 240 feet long and 30 feet wide with height in proportion. The crossing in the church is 17 feet high.

When Wallace Reid starts "The Charm School," by Alice Duer Miller, scenario by Tom Geraghty and direction by James Cruze, he will have as his leading woman, Lola Lee.

June Mathis has been recalled from New York to begin work on the script for an elaborate production.

tion of "The Four Horsemen of the Apocalypse." She will return to the Hollywood studios of the production company as soon as she completes the script of "Tolly With a Partner" in which Ina Claire will be starred. "The Four Horsemen" will be directed by Rex Ingram.

The prelog of "Don't Ever Marry" which was produced under the direction of Jack Calhoun at the Kine, is an original affair, typical of the usual original presentations offered at this house weekly. The mock ceremony is conducted in costume, in which five people are used.

The first of Metro's new Buick Keaton two-reel comedies will be completed next week. The contract under which the acrobatic star is working calls for eight productions a year. Keaton and his partner, Frank, Hybil Sealey, are convinced that their initial effort, the story of which is being held a company secret, will bring smiles to the face of the most hapless pessimist.

Edward Mortimer, who directed Alice Lake in her last picture, "The Night Wife," has been selected to direct her in her new Metro production, "The Gorgeous Girl." A. L. Younger, of the company secretary department, is preparing the script for the picture, which is the screen version of the "Saturday Evening Post" story of the same name, by Nabre Bartley. Phil Rosen will direct.

Hugene Pallette, featured with Ruth Stonehouse in the Metro production of "Parlor, Bedroom and Bath," has departed for New York for a visit.

It wasn't a marriage Hugue, but a starring contract that Walter MacDonald snagged over the weekend. Though some cynicism of words at the misdirected activities of friends, it was announced the other day that Doris May and Walter MacDonald had co-starred in a privately staged wedding ceremony which

The two stars had participated in the drive to the Coronado Beach H. and the sending of two movie postcards. That was the foundation upon which some anonymous person based the detailed story of automobile romance.

C. Allan Gilbert, illustrator, poster artist, whose beautiful women have made his name known the world over, is now preparing entirely new style of art titles Winchell Smith's Metro producer of "The Harpster," in which De Kenton and William H. Crane co-starred.

Lewis Lasky, who has been with the Carter De Haven Productions has been added to the Grauman force, and has been assigned by Grauman to the Rialto theatre. Lasky is also looking after the man's interest at the same house.

Since the high standard of presentation of the show at the Corona theatre was again in evidence last week it is only necessary to mention the different numbers they were shown, and say it was very enjoyable program. It opened with Edmund's "Faint Fontaine," the California Orchestra, under direction of Rene Williams, "Lullabye Lullaby," by Will Rogers, "Lullabye," in a new dance routine "The Low and Arrows," a Top Review and Magazine, organ by C. Sharpe Minor, Herbert Mann's Weekly, "A Good Fellow and Louis Sullivan, a clever violin and a better singer. The feat "A Double Diced Deceiver," "Melodrama" closed the show.

The cast for the Gladwyn production "Thief" was completed with Eric Andrew Robinson, Mary Hallock, and taking of picture was commenced under direction of Harry Beaumont. Tom Moore in the star part played fairly opposite.

Reggie Morris is directing a comedy for Christie, part of which made in Wrigley's garden made. There is a new

dancer among the film-follies, a prize fight "everything." Four main event fighters from the Vernon Club are doing the heavy lifting.

Jimmy Clemens, who painted the actors through a dozen Gaiety Comedies, is back at his old post as general assistant to Al Christie.

Wallace Beery and Kathryn Adams have been added to the cast of "112."

Full Headline is making a two-reel Christie Comedy in which all the leading characters are bald headed, excepting Busby Vernon, who says Beau lost a good bet in not making his picture when the California bankers were visiting the studios two weeks ago.

Carmen Ferguson, now playing in the Goldwyn picture, "Madame X," starring Pauline Fredericka, has 12 Persian cats and seven pointer pups.

**COHN SETTLES FOR \$2,000.**

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Harry Cohn accepted \$2,000 in full settlement of his \$10,000 damage suit against the New York American League Baseball Club, and Harry V. and George K. Dougherty, the private detectives who police the ball grounds.

Cohn was forcibly ejected from the Polo grounds, June 27, last by a Dougherty operative on the charge he had been betting and gambling within the limits of the grounds, with the admonition that this was not the first time this guard had caught him (Cohn) placing wagers. Cohn proved that only the day preceding this "insult to his honor and manhood" he had arrived in New York from Hollywood, Cal., and evidently was mistaken for someone else.

Henry J. and Frederick K. Goldsmith acted for the plaintiff.



# ADVICE TO ARTISTS

PLEASE READ YOUR CONTRACT BEFORE SIGNING IT

ON EVERY CONTRACT that is issued through the B. F. KEITH VAUDEVILLE EXCHANGE, in large type, is the following:

**SPECIAL NOTICE.**—No statement or promise by the manager, or its representative, or the artist or his representative, concerning the artist's position on the bill, dressing room, advertising, or any other thing whatsoever, shall be binding on the artist or the manager, unless clearly endorsed in writing on the face of this contract.

Much confusion has existed in the past by booking managers and artists' representatives making statements as to the position of the artist on the bill, and other conditions which were not given consideration by the House Manager when the artist arrived at the theatre, as the contract which the artist had received did not have any such understanding written therein and the manager had received no such advice.

To avoid complications

PLEASE READ YOUR CONTRACT BEFORE SIGNING IT

and have all conditions stated therein, as per above; notice; otherwise, artists will provoke a controversy with the House Manager, who has no alternative than to live strictly up to the terms of the contract which he has received from the Booking Office, as no promises from booking managers or artists' representatives will be accepted.

Any misunderstanding must be inserted in the contract.

E. F. ALBEE



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Orpheum Circuit  
Management, HARRY WALKER

**Chas. Althoff**

HEADLINING THE PANTAGES CIRCUIT  
Sole Management JOHN GOLDEN



Long Beach Daily  
Telegram.

May 24th, 1920.

The headliner on the vaudeville part of the program was Chas. Althoff, a familiar figure on the vaudeville stage. Mr. Althoff is a master of his work and his squawky voice, clumsy actions and his comedy violin playing as well as some very clever violin work at the finish of his act made him a wonderful hit.

## IN LONDON.

London, May 30.

The hot weather is here with a vengeance and although every theatre, music-hall and cinema will be packed by prospering multitudes, the usual summer slump is near at hand and soon those shows which have up to now managed to hang on by the skin of their teeth will begin to feel a painful draught. This usually continues until August Bank Holiday on which day all the touring companies used to start on the road.

Mario Lohr's revival at the Globe of Sidney Grundy's "A Marriage of Convenience" is a personal success for the actress-manager. The style of the play is strained and the swords the men carry were never meant to be drawn, yet they mimic very prettily through the comedy, and will doubtless help the popular actress to keep the "house full" boards up for some time. Sidney Grundy wrote the play 25 years ago, since when it has been hashed up by every type of manager, good, bad and indifferent.

Finding that "The Little Visitors" had not the drawing powers she thought, a fact doubtless due to the "frank" pieces transference to that wretched theatrical death trap, the Kingsway, Edyth Goodall revived that strong "cock" drama "Within the Law" (also at the Kingsway). May 19. Miss Goodall again appears as the heroine and gives a perform-

ance of fine dramatic power. The rest of the cast is not wonderful, but Clifton Alders gives a fine performance of the detective.

Great secrecy attaches to the production by Daisy Markham of "The Mystery of the Yellow Room" at the St. James. Critics have even been issued slips beseeching them not to give away the denouement to their "stories." What will probably be of great interest will be to see how the aristocratic St. James takes to melodrama of the most weird and gruesome order.

A strong company is headed by Franklyn Dwyll (who, has not been on the St. James' stage since he made his debut there as a super some years ago) and Sybil Thorn-dike now acknowledged to be by far our finest genuine tragic actress.

Bromley Chatterton is to tempt fortune and fate once more at the Scala. The vehicle will be a romantic play of the days of blasted

beatha gibbets, highwaymen, gallants and fair ladies. The title is "The Yellow Cockade," and the drama is written by Bromley Chatterton and Wilfred Stephen. The cast includes Norman Hart-ridge and Dorothy Hanson, a South African actress. This time the management is doubly handicapped.

George R. Sims and Frank Ink. Joint authors of many Drury Lane

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patron (G. R. H. being also responsible for a vast journalistic "millage," many dramas, novels, short stories and a hair restorer), are said to have just completed a new play "Yellow Jade."

George Graves will shortly return to the West End as leading comedian in a new comic opera which Ernest Hollis has in active preparation. Negotiations are also pending for the inclusion in the cast of a popular American revue actress.

Owing to the strain on Jess Collins' voice extra matinees of "The Southern Maid" at Italy's have been abandoned. Meanwhile the new show is more than fulfilling its first night's promise.

Randle Ayrton, who will shortly sail for America to play the lead in David Belasco's production of Edward Knoblock's "Onc," is an actor who has been through the mill and having arrived at the coveted position of a West End "leading man," who is always in demand, is still the same Randle Ayrton to his old comrades. A remarkable phenomenon for this country.

Yet another edition of the Andre Charlot "Brain Pie" is promised. For this many old favorites will return and several new scenes are being written in.

When the Drury Lane opens in June, after the Pavlova season, with Robert Hicken's "Garden of Allah" the cast will be among the smallest, indeed the smallest within memory, ever seen on the historic boards. It contains nine characters and these will be played by Geoffrey Tearle, Basil Gill, Cabot Fother, Basil Holloway, Dornier Warren, Arthur Lewis, Gordon Barker, Pepita Rohadilla and Madge Tithe-rade.

The new version of "Whirligig" is a big success for all concerned. Music (Ray is unfortunately absent, but Charles Withers still remains the thing with a clockwork version of "For Pitty's Sake" while Vi Lorraine and Billy Merzon had a reception which must have gladdened their hearts. They intro-

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dore a baroque of the Brady play which is doing big business at the Oxford entitled "The Man Who Cared Her Back," also a baroque of Puccini's "Madama Butterfly" in which they are not quite so successful. Billy Leonard, Jack Morrison, Anita Elson, Daisy Leam and Norma Leigh continue their good and consistent work.

## IN PARIS

(Continued from Page 10)  
After her visit to America Mme Vera Bergine will probably be seen in Paris in Rostrand's "L'Algon." When Mme Blum joins the Comedie Francaise troupe she will take with her the rights of the late port's "La Flammaraine," while Hertz and Coquelin have the intention of creating at the Porte St. Martin next season the last drama left by Edmond Rostand, which is a version of "Don Juan."

Serge de Diaghilev's Russian ballets, prior to quitting Paris early in June, created another new work, "Acteuse Feminine" by Chmerson, which was received with applause by an elegant crowd at the Opera, the half of which did not understand what they were applauding. It is partly ballet, partly opera, which will truthfully appeal to the few.

Lugue Poe presented at the Maison de l'Oeuvre Henrioch Boens three-act drama "The Master Builder" (in French) Nelson de Constructeur) last week, his wife Suzanne Despres appearing as Hide Wangle. The effort pleased the literary folks though mounted in the most elementary manner.

The Federation of Mobilized Artists, comprising about 1,500 members, propose the creation of an

organization for supplying entertainments at public fairs. The idea emanates from Jules Frimont. A municipality wishing to offer a musical program, for instance, can obtain full satisfaction by applying for the services of this new association. Shows from \$100 upwards will be provided from the ranks of artists who have served during the war and now consolidated into a federation.

Anna Raucourt (Bouchene), former actress of the Odéon, died at the age of 57 years, in Paris. She was sister of the late actor Baron, of the Varietes, who died recently; aunt of Baron Raucourt, now playing the Faubourg Royal, and Germaine Baron of the Theatre Edouard VII.

Andree Morley, a popular French comedienne, who had to withdraw recently on account of illness from "Belle du Far West," now running at the Apollo, Paris, died here.

It is rumored in the local press that the Mogador Palace, built by the Alfred Butt group, now giving pictures under the direction of R. Bottombourg, acting for Jay Gould, will become a lyrical house next season, being a sort of branch of the Opera Comique. The financial question, however, is not yet settled.

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on, Italy, last week for a tour in  
Brazil, Argentina and Uruguay,  
sailing on the "Principe di Udine"  
for Rio de Janeiro, where they will  
be met by a chorus and a Russian  
ballet company from Buenos Aires.

The Trionfo terminates its lyrical  
season May 31, and comedy will be  
offered here by a summer manage-  
ment, until Oct. 1, when Louis  
Masson will resume classical oper-  
etta. "Tine au Flanc," from the  
Dejazet is now being presented  
here.

Adolfo Rothkoff, impresario of  
Buenos Aires, is organizing a  
troupe recruited from the Odéon

for a tour through South America  
with a repertoire of French plays.  
Henri Desfontaines and Jeanne  
Grumbach will head the company,  
with Lucien Wurmser in charge of  
the Musical department.

Mlle. Mignon Nevada, daughter  
of Emma Nevada, the cantatrice, is  
now in Paris to take her debut in  
the operatic world.

A French comedy troupe, headed  
by Felix Huguonnet, will shortly  
leave for South America. With the  
company are Mesdames Roman-  
Girard, A. Beers, E. Ducloux, Mura,  
Coulomb (Mme Huguonnet), M. M.  
Vera Bergino, Ernest Perry C. Du-

vernoy, Herbert Daix, de Frumont,  
Girard, Mahieu, Dufet, Lacoste,  
Roussseau, with Rene Delbrene as  
administrator, who sail from Bor-  
deaux for Santiago de Chili June 8.  
Huguonnet is due back in Paris  
early in November to create a role  
at the Theatre des Variétés before  
appearing at the Vaudeville, where  
he is also engaged.

The Knights of Columbus will  
open a new Paris club house in the  
former mansion of Marquis de Lab-  
riac, 50 Avenue Hoche, with Com-  
missioner Hearn in charge, where  
all Americans visiting this city will  
be welcome.

Andre Mier, the agent, is taking  
the Montmartre cabaret La Lune  
Rousse, for two months during the  
present summer, and will give short  
plays. Irene Mauget has re-in-  
augurated the al fresco theatre of  
Fre Catelan, Bois de Boulogne, and  
he proposes to give, in July, a  
piece in verse by Raymond Genty.  
Edmond Rose will again take the  
Capucines this year for the sum-  
mer months.

P. L. Fiers, the revue writer, has  
assumed direction for the summer  
of La Folie, and will present a  
fantastical comedy "Kitty" by him-  
self, with Henri Julien and Marchal  
as principals.

Arnold Fordyce, playwright, ac-  
tor, journalist, recently died. He  
was born in Paris in 1864.

The remains of the late Adeline  
Patti have been transferred from  
Craig-y-Non, Wales, to Paris for  
interment. The famous singer ex-  
pressed a wish in her will that her  
body should be buried in Paris.

The local press now carries the  
report of Madame Sarah Bernhardt's  
tour in the United States of several  
weeks, after her summer rest at her  
home on the little island, Belle Isle,  
off the coast of Brittany.

Rehearsals of "Le Cri du Cœur"  
("Wish of the Heart"), by H. de  
Gosse and P. Veber, the new three-  
act comedy for the Ambigu, have  
commenced with Mmes. Germaine  
Hissa, Culliney, de Normand, Mm.  
Jean Worms, Louvigny, Saturnin  
Fabre and Marley in the cast.

The decision of the Senate rela-  
tive to the war tax on entertain-  
ments is apparently not final, for  
the vexed question will again be  
brought forward in the near future.  
The Senate now proposes to raise  
the tax for theatres to 10 per cent,  
like the music halls, formerly  
voted and now raised to 15 per  
cent, and to give a tiny relief to  
the movies. It is possible the Sen-  
ate may therefore send the propo-  
sition back to the Chamber of Deputies  
for revision a second time.

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you have some small knowledge of his value to a ball club. He has no imbued the other members of the team with the spirit of awat that the pitchers of the opposing clubs are conceding the pennant to the Yanks at this early stage of the season.

The Lights of Freeport has not as yet organized a ball nine through absence of material. Most of its former players are now with other theatrical baseball aggregations. The Lights gives its first night show this coming Saturday and starts the mid-week special evenings June 18.

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### BUBBLES.

Bubbles Van Hayn, Mary Anderson, Jack Curigan, Jack Woodruff, Fred Van Hayn, Gertrude Elliott, Amelia Van Hayn, Jack Weaver, Stanley Dorman, Jack Weaver, Mrs. Dorman, Mary Land, James Torrance, James Elliot.

Mary Anderson is starred in this Pioneer production personating Bubbles Van Hayn, niece of old Prof. Van Hayn, who has become hardened to a certain extent in his relations with this tomboy ward of his who affects male clothes, de-

ports herself in boy fashion and regrets having been born one of the weaker sex.

Wayne Mack is the sole recipient of technical credit—no author, scenarist, photographer nor art director is mentioned—as the production looks suspiciously like one of those made-on-the-hot things. For one thing, the delineation of the stellar character, while suggested strongly enough, is not convincingly portrayed. Miss Anderson for her first 1,000 feet is seen so long in boys' breeches, tearing wildly cross-country on her motor-bike and mixing it up in battles in regular boy fashion that when she dons a demitise somewhere in the third reel it is hard to believe that to be the same Bubbles in the boy clothes. That girlish charm is entirely lacking. In short, she looks too masculine in girl's clothes—the effect further enhanced by such undecorous simulations as sliding down the banisters at all—and naturally appears effeminate in boy's clothes, although this latter is forgivable and overlooked considering the spirit of the play.

The production carries a subtitle (in parentheses), "That's for joy," being a sort of explanatory key to the main theme. Truly the star lives up to the "joy" end for the picture is but a series of boyish escapades. There is little or no "opposing force" element in it and in that respect approaches the pollyanna and the bluebird theme closely. It is all straight sailing for our heroine excepting for minor inconsequential obstacles.

That may be a point of criticism—it is too honey coated, although it means mental ease for an audience, but does not impress to any great extent by virtue of virility or punch. The star is a toothsome

morcel of boyish femininity and might have proven more effective if more care in direction were accorded her when she did not pull the reverse-litings stuff. As a regular girl, an audience expects her to pretty up and act with due decorum of a girl, particularly when a pretense of evening dress, soup and butlers and the like are involved.

The star is the whole show and the supporting cast have nothing much to do to distinguish themselves. It shapes up on the average just that average, but capable of what little they did. There have been better character men and women seen in pictures not to speak of the male leads, but as aforementioned there was really no opportunity for distinction.

The pop priced picture houses should find this picture reasonable enough for bookings, although not likely to pack 'em in. Aside from an acrobatic finish, there's nothing heavy in the way of production expense involved.

### THE FIGUREHEAD.

Before dealing with the subject in hand, a word about the star, Eugene O'Brien, who is featured in this Astorick production. Before Mr. O'Brien ever graduated into stardom he was leading man for Norma Tal-madge and others, and as such proved a riot with the women fans as far as the love-making scenes were concerned. Being only a member of the supporting cast he naturally was subservient to the various female stars he herded for, and was seen proportionately little in the course of the film in comparison to the featured artist.

As a star in his own right now Mr. O'Brien is the recipient of the full share of closeups and circle vignettes naturally due a star, and as the central figure of the story is directed in all scenes as the focus of each situation. It is now alone with ample time to study O'Brien's physiognomy that the incidental analysis of his histrionic proclivities brings to one's reasoning the fact that the star employs a keystone facial expression, as it were, when in doubt as just what pose to assume. That keystone facial expression is simply this: The cocking of the left optic slightly as he simultaneously permits the left corner of his mouth to drop into a half smile, lending an entirely quizzical expression to his features.

That's all very well and good, but it strikes a fan who has seen less than a fair measure of O'Brien-made films that it's overdoing it. In his roles as the leading man to a female star it looked fine, and that probably established him to a certain extent, but when he repeats



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this half-laconic, half-quizzical drooping smile of his some 'steens times per production without varying the facial play to any great extent it is bound to create comment among observant fans.

With the story and direction accorded Mr. O'Brien, it seems as if any other good-looking male of more modest rank in the profession could just as well have assumed the leading role. "The Figurehead" is cheerful of plot, and it is John Lynch's story that carries it, not forgetting to mention Robert Ellis' sterling direction. The star just happens through the picture, doing very little to distinguish himself. His attempt at a hotstuff mix-up in a cabaret scene was quite crude and may have been a fault of direction. The way those two men sparred off approached a burlesque on a battle, but that's the sole criticism of the direction—if Ellis be at fault.

A mass meeting scene with the ensuing mix-up with the police and the entry of two mounted cops into the hall itself was gripping and showed the director's hand in handling that mob of extras. It looked expensive if anything.

The story briefly introduces Sherry Howe, a wealthy idler who is picked by the Republican boss as the nominee for mayor of the town to oppose the Democratic candidate,

James Durfee (realistically played by Joseph Girard), the "framed" result being Durfee be elected since a Republican mayor was elected at the last election. Howe, however, unaware of the fact he was chosen simply as a "dummy" nominee, goes into it with heart and soul, wins innumerable supporters to the extent the Democratic candidate is scared he would lose out if things came to a head and requests the erstwhile dilettante to resign the nomination on the ill-health plea and permit a less winning candidate replace him. Our hero refuses, and the upshot is that he is elected despite an attempt to besmirch the character of his betrothed (Anna Q. Nilsson) by means of another frame-up, which Howe skillfully circumvents, this attack on the hero's sweetheart being for the purpose of forcing his resignation under threat of exposure of the alleged indiscretion in the Democratic candidate's political organ, "The Leader."

The support leaves nothing to be desired and the production should do excellently on any program.

Philip Rosen has been signed by the Metro to direct. He has just finished with Universal. His first story will be "Are All Men Alike" from the Arthur Stringer story, "The Waffle Iron."

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## INSIDE STUFF ON PICTURES

Probably the strongest point made in any speech during the Cleveland week was when Marcus Loew announced if Adolph Zukor would give up his theatre, he (Loew) would give up Metro—meaning if the Famous Players would stop exhibiting, Loew's would stop manufacturing. It made an impression among exhibitors, who are easily worked up to believe there is some sort of affiliation or understanding between Loew and Zukor. This opinion has been growing, especially since the marriage of Loew's son to Zukor's daughter, but it has no more foundation now than it had before. Zukor and Loew are looking out for themselves. They always have been friendly—were so when Zukor first formed the Famous Players. As a matter of fact, in those days some of Loew's associates invested in Famous Players on Zukor's advice, but with the years each developed until friendship, very well in its place, could not interfere with big business. And there it remains now. But there must be a mutual bond of sympathy between Zukor and Loew which could have been expressed when Loew said in Cleveland, "Wall street is cold-blooded." Oh, boy, they both know that! But Loew made it pretty mild at "cold-blooded." What would Zukor have called it?

A resolution presented at the Cleveland convention last week, to thank the trade press, was withdrawn when an exhibitor-delegate read from "Wid's" an article he termed a deliberate mis-statement. The convention seemingly agreed with the speaker. Regardless, though, why thanks to the trade press? What does the trade press do that entitles it to thanks? Whenever a showman wants to give thanks for publicity, give it to a daily or a magazine. That's publicity that's extra, not in the trade press that must publish the news of the trade. Some of the trade press is always upholding the trade, "friendly"—because it thinks there's money in that policy. Others of the trade press may be against the trade when there isn't enough money in it for them, and so on. Don't kid the trade press and don't let the trade press kid you, nor any theatrical paper, like Variety or anything else. A showman runs his theatre or show to attract business. Yes? Well, a newspaper of any trade runs itself to attract business the way that looks the easiest to it. All show business is showmanship which takes in the ever-increasing trade press.

"Wall Street money" works two ways; sometimes it hastens and sometimes it delays. Just now it is delaying in one important matter to film makers, that of a process for a new raw film product that may be disposed of at two and one half cents less per foot than Eastman is now charging. One faction of the Du Ponts took over the film sometime ago, after it had been thoroughly looked into and investigated in the customary way of the investing financiers. George B. Van Cleave held the rights under an incorporated company, and Robert Jones had completed the new raw film after a long experimental period. The film is said to have a better surface and give much superior camera results to the Eastman output. But the moneyed people, after satisfying themselves it was a desirable project, likely hastened to secure control before any competing

capitalistic group got hold of it. Now that they have it they are allowing it to await its turn on their schedule.

The casting director of a small Los Angeles studio furnished the Simsbury with the best laugh of the season when he telephoned Jack Cuddey, of the famous packing family, and offered him \$7 a day for the services of Master Michael and Anne Cuddey for a picture. When Monroe Salisbury staged "The Barbarian" he prevailed upon Mr. and Mrs. Cuddey to allow the children to appear in several of the big scenes. His request was granted on account of personal friendship. Reading that the children of the millionaire packer were to appear with Salisbury, the small producer visualized the advertising his production would receive and lost no time in making the offer of \$7 a day, lunch not included. The presence of the Cuddey children in the cast of a picture caused a flurry in social circles in Los Angeles. With the exception of their father and mother, tutor, valet, maid and chauffeur, the children made the location trips unattended.

Morris Gest made an offer of \$10,000 to Douglas Fairbanks and Mary Pickford Saturday morning as the couple were sailing. The money was to be paid for the grinding of about 1,000 feet of film of the two stars as they cross the ocean. Gest, it is understood, had an offer from an English firm to buy the footage when the stars reached the other side. The offer was turned down just before the duo sailed, although Gest was the dock in the hope of being able to close the deal at the last minute.

A bunch of film men were lunching at the Claridge the other day when the conversation turned to pictures that became big money-makers. There was speculation as to whether Griffith would out-Griffith himself or some unknown would produce something that would dwarf everything that has gone before. One man who said very little and listened much, finally interjected himself into the conversation with "By fellows, there are two prospective pictures I would like to own that would make anything produced to date look like selling platters. They are 'Ben Hur,' directed by Griffith, and 'Peter Pan,' with Mary Pickford. Say, with those two I could give away theatres for Christmas presents."

David Warfield will not succumb to the call of the films. Various objection are involved in his refusal. It would net him a million dollars on the fact of it, all told. For one, that million would shrink four-fifths with income taxes, surtaxes and other governmental revenue incumbrances to be satisfied. On the other hand, Warfield can go out with the "Music Master" and "The Auctioneer" year after year and come back with his more than what the pictures would net.

About 1,000 picture houses were represented at the Cleveland convention. It is expected that when the next convention comes along, in June, 1931, at Minneapolis between 30 and 50 per cent. of all regular picture theatres will be represented. It was decided during the convention to keep out four "held men" to bring in all non-members. These will be travelling continuously, with a thorough organization working staff built up meanwhile.

### THE UNKNOWN WITNESS

This William Steiner production contains nothing to recommend it for it is utterly devoid of interest and suspense, is hopelessly punch-obvious, crudely constructed, poorly directed and weakly enacted. The tale is trite, all about a distasteful and the third degree and the arrest of the wrong party for the crime when the guilty one is as much as indicated. From then on it is but a matter of weary padding to round out a tedious three-quarters of an hour. The cast is amateurish, without any real capabilities of expression or worthy histrionics, and approaches ten-twenty-third matter in some of its most mellow moments. Tom Crilline directed.

Alexander F. Frank, besides perpetrating a role of district attorney, responds to the imaginary call of "author" of this anemic alleged feature film and it raises a question as to which of the two arts—acting or authoring—he is most deficient in. It's a dead beat. The lead caption reads, "William Steiner presents Tex, Escapist of the Unknown Witness." "Tex" is the star, a suggestion that "Tex" is suggestive of a train. "Tex" is only when Tex is introduced. We see Glen White in the personator of the role.

Leave it to the women fans to grasp the attractiveness of a heroine. Judging from the exclamations, "Oh she's terrible" the heroine of this production evidently made no hit with them.

There may be some of the jitney-matt exhibitors who will book this film because of the cheap booking fee, but no really public spirited man should, for it's an imposition on his patronage. There's no doubt the booking price is more than "reasonable," comparatively speaking, because the producer certainly did not hurt his pocketbook any on the production expense. Judging from the cheap interior sets employed.

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### MIDNIGHT GAMBOLS

Produced by the British and Colonial Kinematograph Co., directed by James McKay, featuring Marie Dora. Distributed by Pioneer Film Corporation.

Since the advent of "Dr. Jekyll and Mr. Hyde" some weeks ago there have been quite a number of psychic-other-self pictures released, and such a one is "Midnight Gambols." The production is British, and the American rights are owned by the Pioneer Corporation. Pioneer purchased the British version of "Jekyll and Hyde" and released it ahead of the Famous Players-Lasker production, reaping a financial harvest. This experience probably induced it to take another chance on a production with a psychic theme, but there is a big difference between the two purchases, inasmuch as the "Jekyll and Hyde" deal was psychological.

The story of "Midnight Gambols" is weak, far-fetched and illogical. The title is misleading and has no application to the story. The story opens with a scene where a woman is about to become a mother when her husband is arrested as a forger. It is feared that his criminal tendencies will be inherited by the coming child. The father dies in prison the day after his arrest. The same day the child is born.

The child is a girl, and at an early age displays mischievous tendencies. After she has gone to bed at night her better self is subversive to another self. When awakening in the morning she has no knowledge of the things perpetrated as her other self.

She becomes engaged to be married, and her other self brings about complications which reach a climax in a Chinese restaurant. The villain is trying to master her when her better self comes into its own, and the evil is banished forever, due to the mental shock. The whole thing might appeal to orientalist minds, but to the average film fan it is asking too much.

The director has done his best with the material and obtains every ounce of dramatic value. The cast is a splendid one, headed by Miss Irene substantially assisted by Clifford T. Bruns. Some splendid sets are introduced and enough comedy situations to balance. The photography could have been improved upon in several scenes.

This production will just about pass as a program picture, but the title could be changed to one more appropriate to the story.

Jerome Storm arrived in New York this week.

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Of the cast, *Barbarian Conquest* as the heroine looks pretty, but does not give in any dramatic heights. Sidney Amesworth as the overboarder does the best character work and writes more sympathy from the audience than does John Bowren as the boss.





The American Indian Band, com- to last almost a year. Today the









## NEWS OF FILM WORLD

M. Gaumont, the French picture producer and head of the film corporation bearing his name, arrived in New York this week with his perfected natural color photography for the purpose of negotiating its disposition locally.

Gaumont will issue in October a serial in 12 episodes, "Les Gamins de Paris" ("The Kids of Paris"), being screened in the South of France by L. Feuillade.

Guillaume Danvers will shortly publish a new weekly organ, "Cine Tribune," in Paris.

"Shadows of the Past," by William Piggott, will be Fritzie Brunette's next vehicle. Original script and scenario were prepared by Piggott and this is the seventh original scenario he has written since May 1.

Lloyd Ingraham, who is to direct Mr. and Mrs. Carter De Haven in "Twin Beds," has engaged Ross Fisher to do the cranking.

Mary Pickford's cinematographer, Charles Rosher, has been loaned to Marshall Neilan productions while the star is on her European trip.

Karl R. Coolidge has introduced a big fight scene into the fifth episode of Jimmy Leonard's serial, "The Evil Eye." Bull Montana will mix it with the lightweight champion.

"The Diamond Master," by Jacques Futrell, the young author who went down on the "Lusitania," is to be made into a serial by Universal. Eileen Sedgwick will be starred with Edward Kull directing.

"The Way of the Cross" is the title of a new picture which will be brought out soon on the Empire State Pima, which features Miss M. Gorman Chapin, a great grandchild of the composer of the same name. The picture's personnel also has Frances Emma Eldridge, a former Washington Square Player, who has been signed by Famous Players.

Harry L. Knappen has resigned as San Francisco exchange manager of Select Pictures to become manager of the Buffalo office of the First National Exhibitors.

Abraham Goodside, of the Capital Theatre, Inc., has taken the lease of the Gem at Peake Island, Me., and will open shortly for the summer season.

R. Howard Butler has succeeded Charlie Muehlman at the Fox Exchange in San Francisco.

Sidney Franklin, the producer, signed contracts with Albert A. Kaufman last week to direct a series of four special features a year to be exploited in Sidney Franklin Productions. Work on the first begins the latter part of this month in the east.

Molly Malone has been signed for the Goldwyn stock company.

Vivian Martin's second production of Vivian Martin Pictures, Inc., will be directed by Sidney Olcott.

First National will release Sid Franklin's new Mayflower "Athalie," featuring Sylvia Bremer.

Constance Talmadge's seventh First National release is titled "Good References." Roy Neill will direct.

Samuel Merwin's "The Passionate Pilgrim" is in production for Cosmopolitan under Robert G. Vignola's direction.

M. Lowell Cash, formerly publicity purveyor for Select, is now with the Arroz Film.

Hallmark will release two Triangle remakes, "Love or Justice" and "The American."

Mabel Normand has completed "The Slim Princess" for Goldwyn.

Phil Reinick is in New York this week. He will return to "somewhere in the Middle West" next week to resume the job of selling Reinick pictures.

Charles Rosher, the Mary Pickford camera man, has been loaned to Marshall Neilan by the star while she is honeymooning abroad.

Christy Cabanne, who has just completed a Roanoke Harriette feature, is on his way East to sign a new contract.

Ross Fisher has been engaged as cameraman for the Mr. and Mrs. Carter De Haven feature, "Twin

Beds," which is to be directed by Lloyd Ingraham.

"Out of the Depths," the new Art-O-Graph picture in the making, has a new significance for Director Otis B. Thayer, who nearly lost his life last week near Delta, Colo., while crossing a creek with a quicksand bottom. He was rescued with a lance as he had almost disappeared beneath the surface.

## MADONNAS AND MEN.

Gordon (Gordon Turner) ..... Edmund Lowe  
Suzanne (Suzanne) ..... Anne Randolph  
Marshall (Marshall Turner) ..... Marshall Turner  
Graham (Graham) ..... Charles von Seyffertitz  
John (John) ..... Evan Burrows Fontaine  
Norm (Norm) ..... Evan Burrows Fontaine  
Laurie (Laurie) ..... Faye Boney  
Laura (Laura) ..... Faye Boney  
Mrs. Graham (Mrs. Graham) ..... Blanche Davenport

The B. A. Rolfe presentation of the Jans Pictures, Inc., production, "Madonnas and Men," took place at the 44th Street Theatre Sunday night. It was an invitation showing arranged for the state rights buyers, distributors, exhibitors and the press. In all it was a decidedly friendly audience for the production. "Madonnas and Men" is a good feature picture ranking almost in the "specials" class. In its present shape it is entirely too lengthy and will have to be cut considerably, for the action often drags.

It is a picture that will make money for the producers, distributors and exhibitors once it is cut to proper length and if it receives the proper exploitation. Exploitation will mean everything. It will either stand or fall on the publicity received, and those behind the feature should see to it that this picture gets the best.

"Madonnas and Men" is from a story by Carey Wilson and Edmund Goulding. The authors have taken the general idea that was first given to the screen by D. W. Griffith in "Intolerance." The theme of the story is intolerance and nothing more. The presentation is, however, different from the treatment accorded the subject by the master of the screen. There were three stories run parallel in the Griffith picture. Here there are two practically identical, one laid in ancient Rome and the other in New York of today, with the five principal players doubling in the ancient and modern. The method of exposition is to have a scene in the period of 2,000 years ago foretell what would happen today and picture it before the eyes of the young prince of Rome so that he will save a young Christian girl from the lions to make a Roman holiday.

The story has a moral set forth in the final sub-title. It is, "Remember a nation with unrestricted moral standards cannot endure; and no civilization is permanent which is founded on the debasing of womanhood." Just how that hits at the mode of life of today as compared with that of 2,000 years ago is a question. That is a question outside of the picture business itself, for offhandedly one can think of not a single industry or amusement where the exploitation of womanhood is carried on to a greater degree than the self-same so-called infant industry. Surely the slap at the "Midnight Revel" (meaning either the "Frolic" or the "Whirl") is nothing compared to some of the inside picture stuff.

Those actively concerned in the making of the picture according to the press stuff handed out at the performance would make a list as long as your arm. In addition to the authors, Violet Clark is named as author of the scenario; the photography is by A. A. Cadwell; the editing was done by J. J. Kirby; assistants to B. A. Rolfe who directed the picture were Leander De Cordova and Floyd Huxley; William G. Smart was the technical director. The art directors and the title artist and the woman supervising the costumes are also named. The only bit overlooked was that "Doc" Potter furnished the horses and the chariot effect that preceded the picture itself. This scene was just a few seconds short and would have been more effective had it been permitted to run a little longer. It gave atmosphere to the opening of the picture, but there was a little too much title before the action started.

There are three scenes in the production that look as though there was a lot of money spent on them, and of these the arena and the "Midnight Revel" scenes were the biggest. The other was an interior of the millionaire's home. Otherwise there was nothing about the production that suggested a bank-roll.

Two things that the picture will do that other producers can thank B. A. Rolfe for is that it gives them a line on two mighty clever women for the screen. The first is Evan Burrows Fontaine, the dancer. As a vamp she absolutely outpaces anything ever seen on the silver sheet. She is an actress of ability, and it is surprising that no one has given her a real opportunity in per-

tures heretofore. She is a find for this type of role. The other is an ingenue who in looks is a cross between Olive Thomas and Alice Joyce. She is Raye Dean, and in this picture gives every promise of making a place for herself in the film world. The girl can troupe, and the indications are that with direction of the proper sort there would be no limit to what she could achieve.

Of the male contingent Anders Standolf runs away with practically all of the honors, although Gustav von Seyffertitz gives him a run whenever he has a chance. The juvenile lead is Edmund Lowe, who fails. He does not seem to know what it is all about. This is rather surprising, for Lowe has made a reputation as a leading man on the stage, and he should have gotten over in this picture. Perhaps it was the fault of direction or the lack of knowledge of picture tricks essential to registering with an audience. All that Lowe seemed to have was a deep sigh and trouble with his hands and arms. Faye Boney played a minor role without creating much comment. Blanche Davenport was the character woman and gave a colorful performance of what was really but little more than a bit.

The direction leaves much. There is at all times a lack of action that becomes tiresome after a while. The tempo is wrong and needs to be speeded materially to hold the interest. The photography is also far from satisfactory, really but one shot in which the camera work was good and sharp.

One could wade through the picture bit by bit and point out countless faults in direction, but that

would require too much space, suffice with two instances that were the most glaring. The first was an exterior night scene for a chorus girl driving her own auto to arrive for "tea," while an afternoon scene was being enacted on the interior scene. Also this same chorus girl who has her own auto dashing out with one of the stage hands after the show in a Ford that he owns. The other scene was the fight, just before the close of the modern period in which the leading man lets his father and the father of the girl he loves batter each other about the room and never lifts a hand, even though a couple of servants step into the mixup and make it a free for all. He is on the ropes, a flash of him being shown just before the fight starts.

The shooting scene here should be eliminated. There is no need of it, especially as the father of the boy who causes all the trouble kicks off with heart failure. As long as he is going to do that why let him shoot the father of the girl?

Where is the man that is going to walk out of his room and let his Jap servant place about \$20,000 or \$30,000 in currency into the safe without giving it a second look? We ask you!

## THE DESPERATE HERO.

There is too little action in this Reinick feature starring Owen Moore. The scenario by Zella Crosby, based on a story by Edgar Franklin, is written like a novel, and Wesley Ruggles, who directed, hasn't improved matters any from a picture standpoint. The photography is poor and the grouping so arranged as to cause any one seated toward the rear of the theatre to

strain to make out what's happening. The titling tries to force laughs and fails.

Mr. Moore appears as a young man very much in love, who is being prevented from seeing an old girl that would clear him from debt by the unfriendly attitude toward him of one of the town's leading lawyers. These facts are laid before the spectators like the statements in a newspaper yarn—blankly and without charm.

Once this is done a lot of uninteresting people begin doing uninteresting things. Moore as a picture star can't carry stuff like this unaided.

## A TOKIO SIREN.

A colorless film drama with inordinately beautiful settings is the best recommendation that can be given "A Tokio Siren" (Universal), with Tsuru Aoki as the star, and who in private life is Miss Kenzo Hayakawa.

Its drama is nothing more than an incident relieved from any gripping climax, in which a touring artist from the occidental United States intervenes in behalf of the heroine, who escapes through his efforts from a loveless marriage.

In its present shape the picture amounts to nothing more than a passive hour's entertainment. The titles, intended to be ludicrous by employing the Japanese vernacular of English as it is translated scarcely gets across, judging by the cool reception of a Stanley audience, while the efforts of other native talent in the cast in trying to conform to American standards of screen work leaves them in a helpless amateur class.

## Paramount-MACK SENNETT Comedy

## 'The Quack Doctor'

FEATURING

LOUISE FAZENDA

Billy Bevan, Billy Armstrong,  
and John Henry, Jr.A riot from start  
to finish, and—Absolutely — un-  
qualifiedly — the best  
Sennett comedy in  
the last 16 Months!And that's straight  
goods!

## OTHER PICTURE NEWS

# THEATRE OWNERS NOTICE

A big and successful Theatre Organization which is at present contracting for more film than it can use in its own houses wishes to affiliate with one independent exhibitor in each of certain cities and towns who is in a position to handle strictly high class productions. We will expect such theatres to pay exactly the same percentage of rentals as we figure for our own theatres. Our reason for seeking the affiliation of a number of other theatre owners of standing is to increase our buying power and the stability of our organization and business generally. We will extend to them an equal share in all the advantages of our own strongly entrenched position. Our proposition will bear the fullest investigation—legal, financial and otherwise.

Our company holds a number of most attractive contracts with producers, which assure a continuous supply of releases from some of the strongest box-office stars and directors. Our company's buying power and financial position is such as to command a continuous supply of high grade attractions for the future. We stand ready to share—for mutual benefit—these advantages with a number of exhibitors whose standing and financial position as individual exhibitors in their localities will stand investigation.

We invite a theatre connection in any city or town in which we are not at the present time operating a theatre of our own. We will not affiliate with theatres which compete with each other. It must be distinctly understood that only bona fide exhibitors will be considered and it must be further distinctly understood that the productions upon which we can offer open days are those which we have first booked for our own theatres.

We wish to discontinue the competitive booking of our attractions and believe our plan of disposing of open time to theatres of standing on the same terms we ourselves pay will prove more satisfactory in the long run.

This is a straight-out exhibitor's proposition made by us to other exhibitors for our mutual benefit.

It is an opportunity to join your theatre

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## PICTURES SURE AS AD MEDIUM

Their Value Pointed Out in  
Indianapolis.

Indianapolis, June 14.

The pictures are established as an important advertising medium. This was the point brought out in the convention of the Screen Advertising Association of America held here last week along with the annual convention of the Associated Advertising Clubs of the World. The convention was noteworthy for speeches by advertising men who have had great results with the picture medium.

Harry Levy, manager of the industrial department of the Universal Film Corporation, who was re-elected president of the association, presided.

Discussing the picture field and the opportunity of advertisers to reach the public through this medium, President Levy said at one of his sessions:

"There are approximately 17,000 theatres in the United States, seating everywhere from 500 to 5,000 people, giving from three to eight or sometimes ten performances daily. The circulation averages about 2,000 per booking which is no day's showing in one theatre or the usual number of performances. This gives a daily motion picture attendance in the United States of over 50,000,000."

"In a local campaign such as Universal recently conducted for Wm. Taylor & Co., Cleveland, the advertiser selects adjacent territory, say 100 bookings from which he gets a circulation of 300,000 at a cost of a little less than \$1.07 per thousand. And it should be remembered that every reader sees the clients' propaganda for fifteen solid minutes to the exclusion of everything else. Incidentally this Taylor picture, a one reel fashion film played for a solid week in the William Theatre, Cleveland's finest and most exclusive picture house."

Tim Thrift, of the American Mutual Sales Company summed up the advantages of pictures from the standpoint of a man who has used them with success as follows:

"It is a natural medium of advertising."  
"It offers an almost unlimited audience or circulation."  
"It is a responsive medium."  
"It is an attention impelling medium."

"It is an animate medium."  
"It is a selective medium. With the motion picture it is possible to advertise in a neighborhood, a single ward, a city, a State, a nation or the world."  
"It is an inexpensive medium."

### "SIGN ON DOOR" RIGHTS.

Schenck Pays Woods \$10,000 and Percentage.

Joseph M. Schenck has secured from A. H. Woods the film rights to "The Sign on the Door" on the basis of \$10,000 cash and a 20 per cent. interest to Woods in the completed film.

Another report has it that the deal for \$10,000 cash and 20 per cent. of the profits of the picture did not go through but was changed to an outright buy for \$70,000, the picture not to be released for one year.

Mr. Schenck also bought the film rights to "Smiling Through" for \$70,000 and "Wedding Bells" for \$50,000.

### ANOTHER CONVENTION.

President Black States It Will Be Held at Astor.

On his return from Cleveland and en route to Boston, Alfred B. Black, president of the Motion Picture Exhibitors of America, declared that there would be a convention held the latter part of June at the Hotel Astor, at which he expected the attendance of practically every member of that organization.

Black declared that the issues which were taken up in the Cleveland convention were not finished and that this present convention would be an "aftermath" of the previous one.

### TOD SLOAN CO-STAR.

Los Angeles, June 14.

Tod Sloan is here to appear in a serial with Frances Ford. He will also make a five reel feature.

## OLGA NETHERSOLE TO MAKE FILMS IN MEXICO

To Have General Supervision  
of the Direction.

It was reported in film circles early this week that a producing concern had been formed by Olga Nethersole to send immediately a company to Mexico to make pictures in that country.

Miss Nethersole is not to appear personally in the productions, but will have general supervision of the direction.

It is believed the concern is being financed by Wall Street capital. The former legitimate star is well connected in financial circles through her long friendship with Hartwig N. Baruch, of the firm of Bernard M. Baruch & Co., who was her leading man for a number of years under the stage name of Nathan Hartwig. On the latter's withdrawal from Miss Nethersole's company he was taken into partnership in the banking house bearing his brother's name.

### EASTMAN GIVES MONEY.

\$31,000,000 in Gifts, His Total to Date.

Rochester, N. Y., June 14.

With consistent regularity George Eastman gets into the headlines of this, his home town, with something big for the rest of the people who live here. This time he has announced a gift of \$4,000,000 in connection with \$5,000,000 from the General Education Board to establish a medical school and hospital at the University of Rochester. The medical school will take over and include the Rochester Dental dispensary, which Mr. Eastman established at a cost of \$1,500,000.

This latest donation makes a total of more than \$31,000,000 which Mr. Eastman has given away to one cause or another. He is the head of the Eastman Kodak Co. and his fortune was made in that company.

Last summer Eastman gave \$4,000,000 to found the National Academy of Motion Pictures here.

Dr. Rush Rhea, president of the

University of Rochester, announced yesterday George Eastman had given another million dollars to the Eastman School of Music and National Academy of Motion Pictures. The purpose of the gift is to insure that the institution will have the finest of modern equipment.

### IN CENTRAL EUROPE.

Trade Conditions There Are Developing.

An exhibition of films organized by the German film producers has been held recently in Cologne and was well patronized by English, French, Belgian and Dutch buyers. This is the first occasion the Germans have undertaken an enterprise of this nature at which films have been sold direct to foreign distributors and exhibitors. The German boycott on foreign films has also been lifted for the benefit of Austria, Bulgaria and Turkey. All others are still barred out.

It is also reported that a Munich firm has purchased the German rights of a number of productions featuring Dustin Farnum, as well as several Italian and Spanish productions. Universal is reported to have sold several productions to a Berlin distributor, but the lid is still down tight on British productions.

Developments are also reported to be taking place in Hungary, where the Star Film Co. is said to have made an agreement with Pathe Freres of Paris whereby two negatives of every production will be taken by the Hungarian firm, one of which will go to Paris through the medium of the Entente Military Mission.

The Corvin-Film Atheneum-schacht of Hungary is increasing its capital by several million crowns by means of the influx of British capital, which was taken into Hungary by Captain Stead, an officer of the British Military Mission at Budapest.

## TIGHT MONEY HOLDS DOWN STOCKS

F.-P. 76; Loew's 29; Orpheum  
Stagnant—Goldwyn 18 1/2.

With the nomination of Senator Harding to head the Republican ticket last Saturday the bears used the "surprise" news to bring about a slight decline in the general market when it reopened Monday. Wall Street was not altogether displeased with the result of the Chicago convention and the market recovered Tuesday.

With money still difficult to borrow the leading film stocks were more or less affected. Wednesday, despite the paying of its regular quarterly two per cent. dividend, Famous Players-Lasky sold at 16, which with the dividend added made the price 18.

Tuesday 500 shares of Goldwyn were sold at 18 1/2 and the last quotation Wednesday was 18 1/2.

Loew's held firm around 29, one transaction being recorded at 29 1/2. The Orpheum Circuit stock remains stagnant, with no tradings recorded.

### "THE PASSION FLOWER."

"The Passion Flower" as a picture will be screened with Marguerite Sylva in the role handled in the light by Nance O'Neil.

It is reported that Miss Sylva's husband procured the screen rights for his wife.

### BESSIE LOVE'S TRIP.

Los Angeles, June 14.

Bessie Love has made reservations here for a trip to New York. The star is working on the final scenes of her second Andrew J. Calaghan production, "Bessie May."

WILLIAM VANDERLYN

ART DIRECTOR

Hotel Hollywood

Hollywood, Cal.



(Continued from Page 35)

with the most powerful chain of houses in the world on an arrangement for a long term, but which you can terminate after giving it a fair trial if it is not all we represent it to be.

Our theatres will protect yours. Your theatres will protect ours.

Your theatres are safeguarded because they will play only attractions which we first play in our houses and at the same price. If they pay us they will pay you.

We will never enter your town and zone in competition with you and no competitor will dare do so once you have affiliated with us.

Until such time as sufficient houses have joined, we will continue to rent our attractions to theatres which have not joined us and those who do join us will share in the profits of the exchanges we now operate. Exhibitors who join us will also share, in proportion to their holdings, in the management of the Company through local boards of directors which in turn will elect the national Board of Directors which will manage our business.

This is undoubtedly the best proposition ever offered exhibitors who are in a position to avail themselves of it. It will do away with advance deposits. Any money put up by an exhibitor will be for stock in our company or advance payments for pictures and we will put up dollar for dollar with him. However, it is our intention to ourselves finance all purchases of productions. If an exhibitor is dissatisfied after the trial period, we will return to him the money he has paid for stock. It will secure their independence in the same measure that it does our own. It is a practical basis—and the only practical one—upon which exhibitors can get together for mutual benefit. It is not an effort to "sew up" an exhibitor to a producing-distributing concern. It is purely an effort to bring exhibitors together for their common good on a fair and equitable basis. A great many exhibitors have already joined us. Many will regret not having done so when some more far-sighted exhibitor in their towns has beaten them to it. We know we must be fair and just to all in order to survive. We want those who join us to make as much money out of the arrangement as we do. It must pay both of us to last. This is a simple explanation of our Franchise Plan. Write any First National office for complete details. Associated First National Pictures, Inc.

## PICTURE HOUSES AMONG JAPANESE

### Some Details Given by American Architect.

Tokio, May 16.

Edward H. Kinata, a New York architect, here on a second visit and on route to China, is quoted as saying that "Japan in its construction of picture theatres is considerably behind the rest of the world." Although the attendance at its "badly" constructed theatres is considerably large, the prices demanded for admission to the best seats are high, yet people pay them. So far there has been no appeal made for the patronage of the better element. This he attributes to the "fault" of the management in failing to provide the essential comforts necessary to attract such patronage.

To build an enormous theatre here that would seat over 5,000 people, as does the Capitol, recently built in New York, is out of the question, because the theatres of a country should be expensive of that country.

In Japan the manner of showing motion pictures is different from that of the Western world. Here the audience gather their knowledge of the play from the declamation of the tale by the professional reader engaged for the task. Managers and public alike in this country are at the mercy of the reader for the proper appreciation of the play. This fact alone limits the capacity of an auditorium to one within the sound of his voice. Architects teach that the human voice is capable of projecting distinguishable words without expansion only about 75 feet.

Theatres also must give more comfort to patrons. When they enter, Japanese remove their shoes. The base of the stairways should be covered of Isotogor and the same placed in a recess at one side. The presence of awaiting footgear might cause the people in time of excitement to stumble and fall and thereby create a serious obstacle for those following.

## DIDN'T WRITE 'MOLLYCODDLE'

Gerraghty Explains Report About Himself.

Hollywood, June 9.

Editor Variety:  
In your department, "Inside Stuff," was a gratuitous attack upon me which might affect me in a business way if left unchallenged and unanswered. The article, briefly, stated that Douglas Fairbanks had advertised his newest picture, "The Mollycoddle," as written by Thomas Gerraghty; that Harold MacGrath saw the ad, promptly reminded Fairbanks he had written a story of the same name, and demanded to see a copy of the same. That he noted a remarkable similarity, with the result MacGrath received a considerable sum of money.

This is a lie, whole cloth. I never said I wrote the story—never pretended to write it—never that I know of ever said I wrote it—no advertisement or press notice carried that thought. I wrote the scenario—and it was some job. The story was written by Mr. Fairbanks himself, four or five years ago. MacGrath did have a story of the same name, and MacGrath compared notes. Their stories were different—save for the character of the "Mollycoddle," which is an obvious character. But Doug had advertised the picture under that name, and to avoid any controversy, said MacGrath what he asked, but just for the title, "The Mollycoddle." (He would have changed that, but it was too late.)

But I was never mentioned as the author, and your story would make me out a common thief, trying to get away with something.

I know no one on Variety could possibly have a grudge against me. In my position as scenario editor I have had, unfortunately, the unpleasant task of discharging several ambitious writers who slipped miserably, and it still sticks in their craws. I concluded that this surely must be a wait from one of those disgruntled and vindictive, jealous scribbers.

Tom J. Gerraghty.

## HAROLD LLOYD'S EIGHT.

The Associated Producers has signed Harold Lloyd for two years during which time he is to produce eight pictures in all.

## \$25,000 SALARY AS NATIONAL PRESIDENT

### Executive Committee Votes This Amount to Sydney Cohen.

The following officers were elected at the closing session of the national convention at Cleveland last week:

Sydney is Cohen, president; first vice-president, C. C. Griffin of San Francisco; second vice-president, Joseph Hoop, Chicago; third vice-president, Willard C. Patterson, Atlanta; fourth vice-president, Charles Gates, Aberdeen; treasurer, R. T. Peter, Dallas; executive secretary, Sam Hollock, Cleveland; recording secretary, M. M. Van Praag, Kansas.

After the adjournment the executive committee held a session at the Hotel Winton, where they passed a resolution voting the salary of Sydney Cohen as national president at \$25,000 a year.

When informed of the action of the executive committee Cohen said he appreciated their kindly intentions, but declined to accept the salary, adding that the Motion Picture Theatre Owners of America had just been born and will need all its funds. He therefore asked the committee to employ the salary to more urgent organization purposes.

## METRO'S 'MISLEADING LADY.'

Metro has purchased the picture rights of Charles Goddard and Paul Ikerby's "The Misleading Lady." It will be used as a starring vehicle for Bert Lytell, accompanied by Arthur Zellner. Frank Currier will play the escaped lunatic.

"An Offshore Pirate" is the title of a story by P. Scott Fitzgerald purchased by Metro. It will be pictured in the near future.

Eugene Walter will shortly begin work on the scenarioization of his play "Fine Feathers" for Metro.

## Guy Milham Before the Camera.

Guy Milham, of David Wardell's company, has gone into pictures. He was engaged by Director George Cox for a role in a picture now being filmed at the American Co.'s studio at Santa Barbara.

## FROHMAN CO. RECOVERS.

The Frohman Amusement Corporation recovered judgment for \$1,339.93 against Eugene Marcus last week in its breach of contract suit for royalties, express charges of \$1. Marcus, who trades under the name of 29th Century Film Co., held the distribution rights to the Frohman's Mark Swain series of comedies for Eastern Pennsylvania but did not fulfill all his agreements, according to the allegations.

The Frohman people contemplate instituting a second action, according to Jesse Goldberg, the plaintiff's general manager.

Another suit begun by Frohman last week names the Rialto Film Exchange Co. and the Redcraft Pictures Corporation defendants to the extent of \$5,000 damages and an injunction to restrain the exhibition of certain Frohman films which were originally contracted for the state of Illinois. The defendants are located in Chicago and are charged with failing to pay royalty payments for these rights.

Goldsmith & Rosenthal represent the plaintiff in all suits.

## DENVER HONORS GREAVES.

Denver, June 11.

Denver picture houses and exchanges closed for one hour today out of respect to the late George H. Greaves, pioneer promoter of Denver who, at the time of his death, June 11, was part owner of the Princess and Hault theatres.

That Mr. Greaves was held in uncommon esteem by his contemporaries in business was proved by the closing of houses, a thing which never before had been done in honor of a theatrical man here.

## "HUMORESQUE" DOWN TOWN.

"Humoresque," the Cosmopolitan-International picture now at the Criterion, will go into Keaton's Second Avenue for a run July 1.

The title of the picture will be translated and printed in Yiddish for the engagement.

## Settle Suit Out of Court.

Joseph W. Farnham's \$1,100 suit against the Arthur P. Rock Serial Productions, Inc., for services rendered in editing and titling 31 reels of a production, "Isle of Jewels," was settled out of court last week.

## FIGHT IMPORTATION OF FOREIGN FILMS

### Slogan "American Films for American Theatres."

The importation of foreign-made films as a part of the fight against the producing-exhibitor companies advocated at the Cleveland convention is to be battled against by the American Educational M. P. Association which has adopted for its slogan "American Films for American Theatres."

One of the first pictures selected by the A. E. M. P. A. is "A Mormon Maid," in which Mae Murray, Hobart Bosworth and Frank Borzage are featured. The picture was originally produced by the Famous Players, but is now held for release by the Circle Film Attractions. Borzage since his days as an actor has come forward as a director, and his latest work, "Humoresque," is creating most favorable attention.

The Revival Committee is going to issue a statement of subjects suitable for revival from time to time as an aid to the exhibitor. They believe that by this method the independent exhibitor will be able to battle the common enemy and still keep America a closed market to foreign-made films.

## MYSTERIOUS AUTO ACCIDENT.

Mount Vernon, N. Y., June 16.

A Packard touring car driven by J. Harrison Edwards of New Rochelle and said to be owned by the Sterling Motion Picture Co., overturned at Tuckahoe early Saturday morning when the machine skidded and struck a pole, almost demolishing the car. There were two women occupants, who mysteriously disappeared after the accident and who were said to have miraculously escaped injury.

Mystery surrounds the affair and Edwards has refused to talk. The license on the machine was Doster K412, Virginia.

## Big Six New York Office.

The Associated Producers ("Big Six") has rented the new building in construction at the northwest corner of Seventh Avenue and 69th Street, for their New York office.

# ENGLISH ASK BRITISH FILM DIRECTORS TO RETURN HOME

Prices of Americans So High Nationals Are Asked to Come Back for Patriotic Reasons—Few Have Succeeded in This Branch—Only Four Remarkable.

There seems to be a concerted effort on the part of the British picture producers to have Englishmen now in this country directing pictures to return to their native land and take up the production work there. So far overtures have been made to Harley Knowles, who is with the Famous Players at present; Tom Terrin, who was with the Vitaphone; William D. Taylor and Edmund Goulding. The English producers are basing their argument for a return to England on a patriotic basis rather than offering the directors a greater amount of remuneration than they are receiving here at present.

For a number of months the British producers have been endeavoring to sign up American directors, but the prices that they were asked staggered them, and therefore they are appealing to their own countrymen to come to the rescue of the motion picture industry of the Empire.

The nearest approach to an American signing up were the negotiations that were on between Edward G. Selznick of the British and Colonial Film Co. and Robert Z. Leonard. G. Selznick spent three months in this country and finally returned without having secured a contract. Others whom he approached were Frank Capra, B. Baker and Charles Gilchrist, the director's wife. Leonard was to receive \$2,500 a week for 12 weeks and was to bring his staff from this country. Miss Murray was to get \$3,500 weekly, with a guarantee of 34 weeks' work annually. The deal was finally called off when the director and star insisted that they should be paid in American money.

The remarkable thing about picture directing is that so few of the Englishmen that have come to this country have managed to land in that branch of the profession. There are countless English actors in this country that have been successful on the stage and screen, but none, with the exception of the quartet named earlier in the story, have managed to break into directing.

Knowles and Terrin have been fairly successful, while Taylor has done some very good pictures on the Coast. Goulding, however, only broke into the picture game about a year ago. He was formerly an actor and appeared in the "Follies" and later in vaudeville with Nora Bayes. His picture reputation has principally been made as an author, but he has written hardly anything. He has been furnishing the ideas for the pictures and has been credited with authorship with the script writer. During the past few months he has been directing the Kaufman one-reelers for the Selznick people and has turned out four of them. His next effort is to be a five-reeler, which he is to start in a few weeks. Of the pictures lately finished that were his ideas are "The Sin That Was His," in which William Faversham is starred, and the Louise Huff picture "Dangerous Paradise." Although, credited with the authorship of "Madonnas and Men," the Huff special, he claims only the suggesting of the idea for the picture, for which he received \$1,000.

The British producers are going to try to compete with the Americans in the film game, and they figure that the home product which has been American trained will be their greatest asset in the East. Harley Knowles, it is understood, is now considering the offer that was made to him to return to England.

## "UNDOMESTICATED WIFE."

Denver, June 14. Declaring that his wife had "developed a craze for engaging as a picture theatre actress and was utterly undomesticated," Ernest P. Currie, prominent in Denver, was granted a divorce yesterday from Mildred Radio Currie.

May 18, according to the complaint, the "undomesticated" wife maintained that she had already secured a position as a film star.

## EXODUS OF SELZNICK FORCES FROM L. A.

Myron and David Attending to Final Details.

There will be an exodus of Selznick forces from Los Angeles tomorrow. Among those that are leaving are Olive Thomas, Owen Moore, Harry Rapf, who has been studio manager, and Wesley Ruggles, director.

The reason is that Selznick is giving up all producing activity in Los Angeles, and in the future all productions turned out by that firm are to be made in the East.

Myron and David Selznick have been in Los Angeles for a week attending to the final details of the closing of the studios there. They are leaving with the company and will take a northwestern trip.

"An Offshore Pirate," is the title of the second story by F. Scott Fitzgerald to be purchased by Metro. It will be filmed in the near future.

## HARRIS REFUSES OFFER OF \$250,000

\$50,000 Boost Can't Get "East Is West" Rights.

William Harris, Jr., Monday turned down an offer of \$250,000 for the screen rights to the Samuel Johnson play "East Is West." The offer was made through a broker who represents a firm that has previously offered \$200,000 for the picture rights to the play. This makes the record offer for the rights to a play to date.

It was recently reported that William Harris had accepted \$100,000 from the Robertson-Cole company for "East Is West," but this Harris denies.

Phoenix, Ariz., Building House.

Los Angeles, June 18.

Richards of Nace are building a new combination house in Phoenix, Ariz., to be called the Rialto.

## ROBERTSON-COLE TO HAVE 16-ACRE STUDIO

Kirkpatrick Closes Deal for Land in Los Angeles.

Los Angeles, June 18. Mr. Kirkpatrick, of the Robertson-Cole Co., arrived here for a three days' stay, during which he closed a deal for 16 acres, to be used for the erection of studio adjoining that used by Douglas Fairbanks, in Hollywood.

He also completed arrangements for Pauline Frederick to do eight pictures in two years at a salary of \$7,500 weekly. The first picture will start in a fortnight. It will be Pinero's "Iris," script by George Ingerton and directed by Henry Otto.

Robertson-Cole will have 16 units working by the first of the year. Several Pinero stories have been bought. Otto Skinner is to receive \$50,000 for his personal appearance in "Kismet" and to furnish certain costumes.

"And the Spectators Liked it. They Liked it!"

This Play Scratched the Back of the New York Times.

Strong Stuff!

Laughter and Applause.

They Liked it!

GOLDWYN PICTURES CORPORATION

## HART-INGE TRIAL NEXT WEEK

Los Angeles, June 18. The suit of William H. Hart against Thomas Ince for \$100,000 for breach of contract with the Great Western Productions, of the marketing company for which Ince is president, comes up for a hearing next week.



## MADLAINE TRAVERSE QUITS AS FOX STAR

Refused Vacation, She Breaks  
Five-Year Contract.

A request for two weeks' lay-off to recuperate from the heavy strain she underwent grinding out program pictures was the indirect cause of Madeline Traverse severing her relations with the Fox organization. The request was curtly turned down at Hollywood with the result that Miss Traverse announced herself as through after being advised by her attorney her contract with Fox was not equitable and would not be sustained in court.

Miss Traverse came on to New York from the coast last week and is staying at the Algonquin Hotel. In explaining her side of the controversy she stated that for 18 months she worked without a break and in that time produced 14 program features. Miss Traverse wrote to William Fox asking him when he was going to make good his promise to advance her from program production to specials, and Fox sent Winfield Sheehan out to the coast to see her. Sheehan promised that eventually she would be starred in specials and the organization was obtaining suitable vehicles for her to star in, but the demand for her program pictures was so great that he wanted her to carry on producing them until the layout for the specials was ready. Miss Traverse claims she was induced to sign an agreement for five years without an opportunity to study the contract, the excuse being Sheehan wanted to close the business immediately and return to New York.

About the end of March she began to feel the strain of the tremendous amount of work she was called upon to do and describes it as being similar to the mechanical grind of factory work. While appearing in one production her every spare moment was occupied being fitted for costumes for the next picture. She made a request to Ed M. Wurtzel, in charge for Fox, for two weeks' vacation between pictures and states that Wurtzel, evidently feeling secure in the knowledge that she was not a real star, refused.

Her attorney conferred with the Fox legal representative and the release was signed, sealed and delivered. Several days after this had been completed and her connection with the organization severed Wurtzel received a wire from the Fox office at New York instructing him to cancel the Traverse contract. Why this was done, Miss Traverse thinks, can easily be conjectured, as an impression has been allowed to get abroad Fox cancelled the contract; in other words, that she was "fired," when the documents in her possession clearly prove the contrary to be the case.

Miss Traverse states that she has made no definite plans for the future.

# FAMOUS TO QUIT PRODUCING AND ONLY MANAGE THEATRES

Wall Street Faction Led by Connick Winning Significant Victory Over Zukor  
—Important Resignations Looked for Shortly—Trouble With John D. Williams—Victor Smith Economical Man.

## THURSTON MAKING FEATURE PICTURE

Magician Is Using Home as  
the Location.

The newest recruit to independent picture making is Thurston, the Magician, who is reported to be finishing a feature which will be called "Eternity."

It is being made on the grounds adjacent to his home in Northhurst, L. I.

## SELLS "OLD LACE" NOVEL FOR \$50,000

Rene Film Co. of Los Angeles  
Purchaser.

Chicago, June 16. J. B. McCullough, husband of the late Myrtle Reed, novelist, has sold the picture rights to her novel, "Lavender and Old Lace," for \$50,000 to the Rene Film Co. of Los Angeles. The same company obtained options on "The Master of the Vineyard," "At the Sign of the Jack o' Lantern" and "Old Rose and Silver." Six months before Miss Reed died about five years ago, McCullough, her son, sold the rights to all her books and she held out for \$1,500, which was refused.

## SABBATH AND PICTURES.

July 6 Election Important in Colorado Springs.

Denver, June 16. Sunday theatres and picture shows will be the issue at the election held July 6 in Colorado Springs. Film and theatre men are actively campaigning to put the election over.

At present Colorado Springs people go to Manitou, Broadmoor and Fountain for Sunday amusement. General sentiment seems to favor opening the town.

A powder string leading to dynamite is credibly reported to be burning from the financial conning tower of the Famous Players-Lasky corporation straight toward the presidential suite. A string of resignations even more important than those which began several months ago is shortly due for announcement, but the immediate result of the pronounced disagreement between H. D. Connick, representative of the Kuhn-Loeb banking interests in the Paramount shop, and Adolph Zukor is a victory for Wall Street. This victory takes significant form in the announcement shortly to be made that Famous Players will abandon all plans for making legitimate theatrical productions, and even expensive pictures, to concentrate on theatre management. The net results so far of this radical change of policy are:

A quarrel with John D. Williams, who has sponsored "For the Defense" and other Broadway productions for Famous.

The decision to do as little as possible under the Frohman banner this season and to carry out the agreement with Broadhurst, but not to extend it.

The row between Williams and the financial interests in the Famous aggregation appears to have some connection with the activities of Walter Wanger, the young Dartmouth man who married Justice Johnston.

Wanger had something to do with the "Wall Street" crowd and was well recommended by an insider who saw in him someone sufficiently acquainted with legitimate conditions to hold down that end while Alf Hayman was incapacitated. As Williams was doing the same sort of lobby-work for Famous, the two apparently clashed. Subsequently Williams began to roll up a bank account, following the success of "Beyond the Horizon," and got out of the Famous traces.

As for the Frohman office, it has not yet been decided whether to take a chance next season with William Gillette. Michel Barrymore in "Declasse" will be made the most of, but the only new venture decided on is a revival of "The Harlot," with Otis Skinner in the leading role, and that cannot be called exactly new.

The real crux of the whole matter is a division as to the policy between Adolph Zukor and Connick, which is to say the Wall Street bankers of the Famous expansion.

In line with the general trend in the banking and financial world, Connick is against taking chances. Producing shows always means that, but Connick has forced his way over, the net proof of it being the appointment to studio command of Victor Smith, formerly with Vitagraph and a brother of Albert B. Smith, president of that concern.

Smith got his job because, to quote the report downtown, he was credited with being "an economical man." As the people will allow, he was all of that at Vitagraph, and he is expected to be that, too, with Famous, which has decided to concentrate on a few productions and those all of the safe, sure and average kind.

Running like a leading string through all these relatively minor considerations is the determination of the controlling influence in Famous as reconstructed to concentrate on the owning and managing of theatres, leaving the venture some and dangerous work to outside producers.

Long ago it was predicted on Wall Street that this would come to pass, and that if Zukor did not agree to it and adapt himself to it, he would have to go.

## TEARLE SELECT STAR.

Lewis J. Steinick has signed Conway Tearle and will exploit him as one of Select's stars.

## "GREAT REDEEMER" TO BE MONEY MAKER

Metro Purchases Tournour  
Production.

Reports from the Coast have it a mammoth feature, called "The Great Redeemer," written by H. H. Van Loan and produced by Maurice Tournour, gives every indication that it will prove one of the sensational financial successes of the current season.

It was purchased this week by Metro, with an advance payment of something like \$200,000.

## ENGAGE TARKINGTON.

Author to Write Features for  
Goldwyn.

Booth Tarkington has been engaged to write feature films for Goldwyn.

The rights to three scenarios, the first of which written for the screen by Mr. Tarkington, were secured from Mr. Tarkington through the author's cousin.

# EXHIBITOR ONLY, JAYS LOEW; NOT MIXING WITH PRODUCING

Marcus Loew Issues Statement Following Speech at  
Cleveland Convention—Will Not Oppose  
Other Independent Exhibitors.

## ROTHAPPEL BILL OFFERED EXHIBITORS

Same Ideas May Follow as at  
Capitol.

For the benefit of exhibitors interested in the modern angles of showmanship, Goldwyn is prepared to supply each week programs of the "Rothappel type of bill" as shown at the Capitol. This service will be supplied regularly to any exhibitor sending his name and address to the Goldwyn office.

The Capitol program is arranged in units, a complete description being given of the composition of each, including the musical numbers and the dance specialties. Rare in rare instances, it is impossible for the program to be presented exactly as it is shown at the Capitol, but the same ideas may be followed with such variations as are found necessary.

## WARWICK'S SALARY \$138,000-\$180,000

Alimony Suit Reveals Sliding  
Compensation of Star.

Chicago, June 16. According to the alimony papers filed against Robert Warwick by his wife, Warwick was signed to Famous Players-Lasky on a three-year contract paying him \$125,000 the first year, \$140,000 the second year and \$150,000 the third year.

The wife asks an increase from \$250 a month to \$1,000 a month, and about \$50,000 back alimony.

By LEO ZARRELL.  
Based by LEO ZARRELL OFFICE.

## SALESMEN QUIT F. P. L. FOR ROBERTSON-COLE

Declare They Can Make More  
Money.

An exodus of the sales force from Paramount to Robertson-Cole, with the latter acquiring what is reported to be five of the best Paramount men, has been the subject of much discussion in film circles.

An opinion elicited from some of the salesmen as to the change said they were dissatisfied with the remunerative possibilities, and that they foresaw better conditions in the new concern.

The five ex-Paramount men are Messrs. Charles Costa, M. Plotow, J. Harris, George Krebs, R. Roman and M. Deboon.

## FILM GAME SUFFERS FROM "TIGHT MONEY"

Several Producers Are Com-  
plaining Over the Situation.

Pictures are said to be one of the principal sufferers in the "tight money" situation now prevailing. Several of the heads of the bigger producing and distributing companies are complaining over the situation.

One company is having the checks given its employees returned marked "insufficient funds," although the company is supposed to have between \$25,000 and \$50,000 daily income from rentals.

Tom Geraghty Advising.  
Tom Geraghty is now acting in an advisory capacity with Rialto's scenario staff at Hollywood.

# CABINET MEMBER TO OVERSEE PICTURES PROPOSED IN BILL

Senate Committee in Washington Also Instructs  
Charles F. Hunt to Submit Plan for Introducing  
Films Into Grade and High Schools—Mil-  
lions Asked for Educational Purposes.

Indianapolis, June 16. Charles F. Hunt, 14 North Capital avenue, this city, has a plan of national scope for the installation of picture projection machines in and distribution of films to the public schools. Mr. Hunt not alone testified before the Senate Committee on Education in Washington in a hearing on the bill which proposes a Cabinet member to be known as secretary of education and the appropriation of \$100,000,000 for certain educational purposes.

At the request of the Senate Committee, Mr. Hunt has prepared an outline of an amendment to the present bill to provide for pictures in both grade and high schools. Mr. Hunt favors a separate bill appropriating \$5,000,000 for the purchase

and installation of projection machines, films and books where states or counties contribute one-half toward such investment.

Mount Vernon, N. Y., June 16.

The introduction of the picture in the public schools here a visit in general instruction is the latest educational feature in this city. Under plans now being arranged, educational films are to be shown with courses of study.

Recently a Victor machine was purchased to be used at Schools 2 and 10, and at the first exhibition last week the children showed interest. The picture, "The Legend of Sleepy Hollow," was used, and simultaneously the children were instructed to read the story of the same name.

Supplementing his address at the Cleveland convention last week, Marcus Loew has issued a statement repeating the gist of his remarks to the Metro exchange managers at their recent assemblage in New York, in which he said, in effect:

"I am an exhibitor first, last and all the time, and because I have become interested in a big producing organization does not mean that I have changed my attitude. When I effected a business affiliation with Metro I had no intention of opposing other independent exhibitors. I am taking absolutely no hand in the producing end of Metro Pictures Corp. The producing end of Metro is up to its president, Richard A. Rowland, and it is going to continue to be up to him. My end of the business is the exhibiting end and that's the only end for which I assume responsibility."

What Loew Said.  
On the floor at the Cleveland convention, Loew said:

"No individual, no clique, not even Wall Street, can control the industry. Wall Street represents your friend's money. If you didn't have Wall Street you would not have had pictures."

Loew named World, Triangle, Famous Players, Fox, Goldwyn and finally his own organization as being financed by moneyed men. He explained he fought off such alliances for eight months before he accepted, and then only because he feared the "percentage basis" of showing pictures.

When the realization came that the producer would demand 1 per cent. of the admission receipts this year, 5 per cent. next and so on, Loew stated, it looked to him that within five years he would be a junior in his own theatre under the percentage system.

"No firm wants to drive the exhibitor out of the game," Loew said, "because when he does he is killing the goose that lays the golden egg."



Friday, June 18, 1930

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## BIG PICTURE STRIKE COMING

(Continued from Page 1.)

members of the I. A. T. S. E. at Cleveland preceding the recent convention, the I. A. Motion Picture Craftsmen and Motion Picture Camera-men's Union, Local 557, agreed that all negative film should be stamped with a perforated punch carrying the union "trade seal," first by the Camera-men's Union, following which the positive prints made from the negatives should be stamped with the "trade seal" by an embossing process by the Craftsmen. The stamping process is to become effective with the Camera-men and Craftsmen Sept. 1.

## Situation Sewed Up.

The picture unions figure they have the situation sewed up. Inasmuch as it was further agreed if the negative film does not carry the union "trade seal" perforation when it is turned over by the cameramen to the laboratory, the Motion Picture Craftsmen will not handle it. To further carry out the idea, if a manufacturer should have a film photographed by a non-union cameraman and developed in a non-union laboratory, it was additionally agreed that the same would not be projected by any member of the Moving Picture Operators' Union employed in any theatre in the United States or Canada.

In brief, unless negative and positive films are stamped with the union "trade seal" on and after Sept. 1, such film will be deemed "unfair" and no member of the Camera-men's, Craftsmen's or Machine Operators' Union will be allowed to handle it.

The film manufacturers, through the National Association of the M. P. Industry, will hold the opening conference to discuss the 31 demands of the Craftsmen's Union July 15. Ninety per cent. of the manufacturers and laboratory owners are solidly opposed to granting the "trade seal" concession, and a refusal to extend its use to the Craftsmen's Union is expected. If this refusal eventuates, as the majority of the picture manufacturers believe it will, it will mean that the Craftsmen Union will strike.

Carl Laemmle of the Universal is reported to head the opposition in granting the "trade seal" proposition. The Camera-men's Union has not yet submitted its demand to place the "trade seal" on film as yet, but will do so shortly. It is likely that that demand will be turned down. A refusal of the Craftsmen "trade seal" demand and a strike by that organization will mean a sympathetic strike by the Camera-men, even if the Camera-men's "union label" plan is granted.

## To Seek All Unions' Support.

In addition to the backing of the I. A. T. S. E. through the Moving Picture Machine Operators' Union, the Craftsmen would seek to enlist the support of the scenario writers, most of whom now belong to the Authors Equity Association (authors department), and the picture actors and directors, including "atmosphere people," the greater part of whom belong to the Equity, being listed under the Motion Picture Department of the A. E. A.

The studio mechanics, members of the I. A., would also be called upon to assist in the event of trouble. Most of the exchange employees are now organized such as the delivery drivers, handlars, examiners, etc., and they also would be included, it is expected, in a general strike call.

With respect to the Equity, it is pointed out that the A. E. A. peace pact signed with the Producing Managers' Association at the time of the strike holds no reference to picture manufacturers, and if the Equity members decided to support a general picture strike, they could do so without fear of legal complications.

The Craftsmen Union was formerly a part of the Camera-men's Union. In March the Craftsmen had reached a membership of 2,660 and they were granted a separate charter by the I. A. Local 614 has its headquarters in New York. A branch local with 500 members was organized recently in Chicago. Another Craftsmen's local is now being organized on the Pacific Coast which will bring the total membership up to about 3,000.

## Craftsmen's Twenty-one Demands.

Most of the film developing laboratories are located in and around New York. The Universal has a weekly capacity of developing 2,000,000 feet, the Paragon 2,000,000, Fox 1,000,000, Kessel 1,000,000, Ernegraph 500,000 and the Pathéfrase 500,000.

Heretofore, the laboratory workers have not worked under any standardized laboring conditions. Different wage scales have prevailed in different laboratories, wages for certain specified work varying in some instances from \$15 to \$25 a week. The same has prevailed as regards hours of labor, etc.

A list of the Craftsmen's 21 demands, including the new wage scale, now under consideration by the National Association of the M. P. Industry, follows:

## Working Laws Adopted.

Section 1. That no member of this organization shall be allowed to work in any laboratory where the laws of this local are being violated.

Sec. 2. That eight hours of labor shall constitute the working day for five days per week and on the sixth day (Saturday) four hours shall constitute the working day, making a total of forty-four hours per week.

Sec. 3. That any member of this organization called upon to work overtime between the hours of 12 o'clock (midnight) and 1 o'clock a. m., except in such cases where there be their regular working hours shall be compensated pro rata double the regular scale of wages for the position in which he is engaged.

Sec. 4. That any member working more than the stipulated number of working hours shall be compensated pro rata one and one-half times the regular scale of wages for the position in which he is engaged.

Sec. 5. That this organization recognize and procure the following to be legal holidays, for which double time shall be paid for labor performed: New Year's Day, Lincoln's Birthday, Washington's Birthday, Decoration Day, Independence Day, Labor Day, Columbus Day, Election Day, Thanksgiving Day, Christmas Day, and each and every holiday in the year.

Sec. 6. Should an extra man or man have to be employed by the day or week by any laboratory, he shall be compensated pro rata the wage scale for the position in which he has been engaged.

Sec. 7. That any person so engaged shall be paid pro rata a full day for any fraction thereof and pro rata the wage scale as set forth in Section 4 for any and all overtime according to the position for which he has been engaged.

Sec. 8. That any and all time spent in delays during the regular working day, for which the members of this organization are not responsible, shall be paid for by the employer.

Sec. 9. That the wage scale of this organization shall be lived up to and any member found guilty of working below this scale shall be disciplined at the option of the organization. Should any member of this organization lose his position for refusing to work under the scale, or for refusing to break any other law of this organization, no other member of this local shall accept his position until such a time as adjustment has been made to the satisfaction of the Executive Board.

Sec. 10. That it shall be the duty of the shop steward to report any incompetent person who is employed in his particular shop, so that such complaints may be investigated, and upon finding that the charges are justified suitable action shall be taken to have such person disqualified from membership.

Sec. 11. That this organization shall not support any member who is discharged from any laboratory for dishonesty, incompetency or inefficiency in any position for which he has been engaged and is unqualified to fill. The decision in the premises shall be left to the Grievance Committee investigating such cases.

Sec. 12. That all members of this organization shall give their employer at least one week's notice should they desire to sever their connection with any laboratory, and shall receive the same notice or the financial equivalent should the employer desire to dispense with their services.

Sec. 13. That no member of this organization is to fill more than one position at the same time, thereby depriving other members of their means of livelihood except in such cases where the capacity of the laboratory does not justify employing men in each position. In such cases it shall be necessary to first obtain the consent of the Executive Board.

Sec. 14. In cases where it is necessary for a member to fill more than one position in a laboratory he shall receive the wage scale for the highest position in which he is engaged.

Sec. 15. That any member of this organization who fails to report for work after drawing up agreement with a manufacturer or his agent, thereby compelling said manufacturer to employ men who are not members of this organization, shall be severely disciplined at the option

of the Trial Board of this organization.

Sec. 16. All members who for unavoidable reasons find that they are unable to fulfill such engagements shall notify the employer and also the business agent of this local at least twenty-four hours before time to report for work, so that this organization may detail one of its own members to fill the vacancy without the necessity of the employer engaging men who are non-members of the organization.

Sec. 17. No member of this organization shall be allowed to donate his services to any manufacturer of film, thereby depriving other members of their means of livelihood.

Sec. 18. That no laboratory or members thereof shall have the power of independent action of any kind, whether it be a demand upon their employer for a redress of grievance or for any reason whatever. They shall first report to their shop steward, who in event that he cannot adjust the matter, shall immediately report to the Executive Board, and any action taken shall be subject to the approval of said board, or the organization will not assume the responsibility for or endorse any such action.

Sec. 19. That no member of this organization shall, after having had a personal disagreement or difficulty with any employer, entice other members to sever their connections, thereby injuring the interests of the organization in that particular laboratory. Charges will be preferred against any member who resorts to such methods for gratification of his personal and selfish grievance.

Sec. 20. That no member of this organization shall be allowed to accept any position in any laboratory where the conduct of the management is antagonistic to our interests, and should any member be discharged from any laboratory because of his affiliation with the Motion Picture Craftsmen, no other member shall be allowed to accept a position in any capacity with that particular laboratory until satisfactory adjustment has been made to the satisfaction of the Executive Board.

Sec. 21. The General Executive Board of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada, sitting in convention at Cleveland, Ohio, May 34 to 25, 1929, received Delegate George G. Woodruff, Motion Picture Craftsmen Local No. 514, of New York city, and Delegate Frank G. Kirby, Cinematographers, Local No. 557, of New York city, who appeared in behalf of the Motion Picture Laboratory Workers and Motion Picture Camera-men, respectively, and petitioned for the adoption of a "trade seal" for motion picture films.

On a motion regularly made and seconded and unanimously carried it was decided to grant authority to the Motion Picture Camera-men, Local No. 557, to mark with a perforated punch any and all negative film photographed on negative film so that the Laboratory men might identify film photographed by Camera-men affiliated with the I. A. T. S. E. It was further decided to grant to the Motion Picture Craftsmen, Local No. 614, the authority to place and use the embossed seal of the I. A. T. S. E. in any and all laboratories manufacturing positive film, providing said laboratories recognize and employ laboratory men affiliated with the I. A. T. S. E. The intent and purpose in granting such authority is to enable the 22,000 Motion Picture Machine Operators, located throughout the United States, who are affiliated with the I. A. T. S. E., to identify film manufactured by organized labor.

(The foregoing provision is also a consideration for the manufacturers of film, and the adoption of such "trade seal" is a necessary condition proposed by the Motion Picture Craftsmen.)

## WAGE SCALE.

	Per week.
Assistant superintendent.....	\$125.00
Editor.....	100.00
Foreman timer.....	100.00
Foreman developing room.....	90.00
Timer.....	90.00
Negative developer.....	85.00
Foreman cutting room.....	75.00
Inspector (developing room).....	75.00
Positive developer.....	65.00
Foreman assembling room.....	60.00
Foreman printing room.....	50.00
Foreman perforating room.....	50.00
Foreman examining room.....	50.00
Foreman wash room.....	50.00
Foreman dry room.....	50.00
Title cameraman.....	50.00
General foreman.....	50.00

## LABORATORY ASSISTANTS.

	Per week.
Timer.....	\$40.00
Negative cutter.....	40.00
A. E. conditions.....	40.00
Winder (developing room).....	35.00
Hydraman (developing room).....	35.00
Perforator.....	35.00
Loader (dry room).....	35.00
Wash room men.....	35.00
Loader for (projecting room).....	30.00
Dryroom men.....	30.00
Negative and positive polisher.....	30.00
Negative jumper.....	30.00
Printer.....	30.00
Assembler.....	25.00
Mounter.....	25.00

## WALL STREET AT PRESENT

VANNTY's comments a week or so ago dealing with the apparent sudden decision of Wall Street capital not to advance further funds to the picture industry seems to have created a lively interest among the film trade.

The article in question was prepared in haste and did not go into particular details. This is an elaboration to supplement the data at that time, in response to general demand of VANNTY readers of the picture trade, which, by the way, is beginning to have the uneasy feeling in its relations with Wall Street, that it is unwisely "sitting in the other fellow's game."

The whole crux of the apparent stoppage of the flow of Wall Street money into the picture business may be put thus:

American credits (the whole complex structure of money lending) have become enormously increased (inflated, in the financial term) by expansion of business enterprise, financing of American exports, Wall Street speculation and speculation of innumerable other kinds.

The Federal Reserve Board, which directs the policies of the Federal Reserve Bank, has set its face against any further extension of loans. It has warned bankers that their outstanding loans must be cut down, especially such loans as have the complexion of being used for any but safe and conservative business.

These messages of warning are addressed to the bankers of the country in the Board's periodical messages analyzing the general business situation of the country. The messages never go into detail, but aim to lay down general principles covering the whole commercial structure, and each bank interprets the declarations of the Board in terms of its own conscience.

For example, the Board has declared that it is opposed to loans on commodities such as grain, cotton or similar stuffs held in warehouses by speculators for a time. It has warned bankers that they have been lending too much money on Liberty bonds. The Board assumes that much of the money borrowed on government bonds is being used by the borrower for speculative purposes, or at least for too risky enterprise or just as part of America's current spending spree.

The bank which has too much money out on Liberty bonds or on warehouse certificates for grain or cotton is immediately sensitive in its conscience, for there is nothing in the world so sensitive to appearance as a bank's commercial conscience. By comparison the sensitive plant is as callous as the palm of a motorman's hand.

Thus the banks which are overlaid with grain, cotton or stock exchange securities as collateral turn a deaf ear to further loans in those directions, and try their desperate best to reduce the total of their outstanding loans.

On the other hand, other banks which have not gone too far in their financing of an enterprise that is taboo, feel themselves free to engage to a reasonable extent in any operation that promises a good return on a safe basis. In either case the bank's position in relation to any individual loan is dictated by the state of its conscience toward the particular class of loans to which the individual transaction belongs.

Bringing this illustration down to the picture business, it is altogether likely that one or several big New York banks have tightened the purse strings on a certain class of picture enterprises, the reason being that it or they already have too much money tied up in that class. But that does not mean that other banks will not engage in the financing of worthy film enterprises which show a conservative basis for the loan. It is particularly important in the banker's mind that the picture company with which he allied himself shall be a "going concern," and that the capital applied for shall be designed for legitimate purposes. He will make his loans, of course, on a minimum scale. But as this rule applies just now to all business, he probably will not commit himself to a new picture enterprise. His ventures must be with a proved organization which can show a record of profitable business over a term of years, and show that its backers are strong.

There have been too many business units created in America since Nov. 11, 1918, and their making up of money and credits has contributed to a very large extent to the present tightness of banking accommodations. The banks do not want to encourage any more of this sort of thing, particularly in a field where the "business risk" is as high as it would be in a newcomer to the motion picture industry.

In all its notes of warning the Federal Reserve Board has laid emphasis on the fact that it is anxious not to paralyze credits to the extent that legitimate business shall be injured. This raises an important issue:

To what extent has Wall Street come to regard the amusement field as a real business, a part of the dependable commercial structure of the United States?

The answer is simple. The greatest banking houses of the country are committed to the theatre as an investment. Du Pont interests are avowedly behind several of the major screen enterprises.

The picture stocks on the New York Stock Exchange have an excellent record. Famous Players-Lasky has been listed for more than two years, and there has been no evidence that it has been the object of manipulation. A dozen of the most respectable stocks in the list could be cited which cannot show nearly so clean a record, either in their performance on the ticker tape or in their financing. Loew, Inc., although a member of the Big Board list less than six months, has disclosed nothing more startling than a normal market for an inactive stock. Its opening quotation, when it came over from the Outside Market, was \$11 a share, and it has not shown a range of more than \$3 a share during its stock exchange career. It could scarcely be said that these two stocks are "damned issues." By the very nature of the amusement business they could not attain that classification. But their records are clean.

Vague hints have come out from the Wall Street "rumor factory" of "unstable operations" by interests (vague word) concerned in the various listed (Big Board and Curb) stocks. Such shy whisperings are no more dependable than an anonymous letter, and they have from time to time been circulated in relation to every important stock dealt in on the floor.

Wall Street feeds on this sort of meat. As a matter of fact it is impossible for any tickler student, economist, seer or clairvoyant to tell (except under exceptional circumstances such as the Stutz-Alfian Ryan corner) where the selling or the buying on the floor comes from in the mass. Practically all such rumors are the veriest kind of conjecture and speculation, their cynical or vicious character being directed by some injury or hoped-for benefit to the conjecturer or speculator.

Summing it all up, the situation appears to be that any picture man or picture company with a clean record and square dealing personnel can get necessary funds from Wall Street for legitimate and necessary purposes if the right capital is approached, BUT

Wall Street has stopped suddenly playing a sort of hysterical Simba game to film sharpshooters with racy ideas and a persuasive knock of argument.

Hammer  
Ivy Clock  
The classifying of the various pictures is to be worked out by the individual laboratory according to the capacity of each.

HYDE WRITES SCREEN DRAMA.  
J. Clarence Hyde has written a screen drama which will be used as a vehicle for Charles Lane, a character actor.



# LLORA HOFFMAN

BEYOND DOUBT

## THE QUEEN OF DIVERSIFIED SONG

READ OF HER PHENOMENAL SUCCESS IN

### CONCERT

Miss Lloria Hoffman, a young American soprano, possesses a really beautiful organ of much purity and a good deal of sensuous charm.—*Aeolian Hall, New York Tribune*.

The two outstanding features of Lloria Hoffman's debut were that she had a good voice and that she knew how to interpret songs. Nothing further was needed to prove her a real artist.—*Aeolian Hall, New York Evening Mail*.

Miss Lloria Hoffman at once revealed a lyrical soprano voice of great melody and wide range, also of such liquidity that it lent itself to all lyrical moods and enabled her to invest with beauty and loveliness; a great variety of songs, regardless of the language in which they were written.—*Dallas Morning News*.

Miss Hoffman's voice is of lyric quality and her tone production is excellent throughout the entire register. She sings with splendid ease, and one of the most striking characteristics of her work is her diction.—*Indianapolis Star*.

Miss Lloria Hoffman charmed her hearers with a voice of fine quality and an admirable vocal style.—*Detroit Times*.

The Gods have been kind to Miss Hoffman, for they have given her a voice of entrancing beauty, which takes one back to the days of Lehmann and Nordica in their prime. The voice is one of those luscious sopranos, pure in tone and beautifully colored.—*Raleigh News and Observer*.

### EXTRAVAGANZA

Lloria Hoffman by pure voice won as much applause as any principal in the performance.—*"Shubert Gaeties," New York Times*.

Lloria Hoffman sang in what is perhaps the best voice in extravaganza.—*"Shubert Gaeties," Chicago Tribune*.

Lloria Hoffman aired her voice in operatic fashion with very good results.—*"Shubert Gaeties," New York Evening World*.

The big hit of the cast, so far as vocal numbers is concerned, is Lloria Hoffman. She has a voice of unusual range and sweetness, a personality, and is heartily endorsed on each appearance.—*"Shubert Gaeties," Cleveland Plain Dealer*.

Lloria Hoffman set free a beautiful lyric soprano in a lovely melody.—*"Shubert Gaeties," New York Morning Telegraph*.

Lloria Hoffman is the possessor of a voice rarely found in such productions, and her singing was one of the bright spots of the performance.—*"Shubert Gaeties," Cincinnati Commercial-Tribune*.

Lloria Hoffman sang extremely well.—*"Shubert Gaeties," Cincinnati Commercial-Tribune*.

### VAUDEVILLE

Equally as appealing as the work of the headliner is the splendid singing of Lloria Hoffman, who possesses perhaps the purest and most pleasing soprano voice heard at the Orpheum.—*Vancouver World*.

Although not topping the bill from a typographical standpoint, Lloria Hoffman walked away with the honors at both performances yesterday. Miss Hoffman has but few equals.—*Portland Evening Telegram*.

Lloria Hoffman's voice proves magnet at Orpheum.—*San Francisco Examiner*.

Sharing honors with the great French actress is Lloria Hoffman, who quite captivates her audience.—*Denver Post*.

A prima donna soprano wins first honors at the Orpheum this week. She is Lloria Hoffman.—*Omaha Bee*.

Lloria Hoffman stepped in ahead of the other headliner and captivated the audience.—*St. Louis Republic*.

Billed as the third attraction amid other excellent productions, Lloria Hoffman easily made the hit of the evening.—*Memphis Press*.

Lloria Hoffman scored the greatest hit of the performance.—*New Orleans Item*.

Lloria Hoffman, with her beautiful, clear soprano voice, is a rare treat.—*Los Angeles Record*.

THIS

## MANAGER'S PREDICTION NOW A FACT

### B.F. KEITH VAUDEVILLE EXCHANGE

(AGENCY)  
EDWARD F. ALBEE, PRESIDENT  
J. J. PROCTOR, VICE PRESIDENT  
J. J. PROCTOR, GENERAL MANAGER  
WILLIAM GOODMAN, GENERAL MANAGER  
EDWARD F. ALBEE, EXECUTIVE MANAGER  
ROSE A. ALBEE, ART GENERAL MANAGER  
J. J. PROCTOR, GENERAL MANAGER  
FOUNDER  
B.F. KEITH  
EDWARD F. ALBEE  
A. PAUL KEITH  
J. J. PROCTOR  
PALACE THEATRE BUILDING  
1564 BROADWAY  
NEW YORK CITY

TELEPHONE GWYNETH 3710

CABLE ADDRESS: BOKKEVYU

July 16, 1920

Miss Lloria Hoffman,  
c/o Gaeties of 1919,  
Shubert Theatre,  
New York City.

My dear Miss Hoffman:

While as yet I have not had an opportunity of seeing the show, I want to tell you that I have heard your praises lauded most highly by several people in, and out of, the profession. It is indeed a pleasure for me to hear this, for I know that you are entitled to a world of credit, and I know that the managers are going to realize and appreciate your wonderful talent.

Remain,

With kind regards and best wishes, I

Truly yours,

JD/G

Julius Dehnart

# VARIETY

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NEW YORK CITY, JUNE 25, 1930

40 PAGES.

## G. O. P. AGAINST TICKET TAX

### ELWELL AND LEWISOHN BACKED BROADWAY SHOW THAT FAILED

**Slain Turfman Unable to Meet His Share of Losses When "Bonthead" Closed at Fulton—This Said to Have Caused Misunderstanding.**

The Joseph R. Elwell murder has had more than passing interest for a number of Broadwayites. Although the daily papers have gone into Elwell's life rather thoroughly, they overlooked that Elwell as recently as two months ago was an "angel" for a Broadway show.

The production was "The Bonthead," in which Claude Rains was the actor-manager. Walter Lewisoohn was the backer of the company at the start, and he had Elwell in for an interest believed to be 25 1-3 per cent. The show is said to have lost \$75,000 during the time it was on the road and its run at the Fulton theatre, New York.

Elwell at the time of the closing of the show was unable to meet his share of the losses, according to Broadway advisers, and there was something of a misunderstanding between the backers because of this. Lewisoohn also at one time tried to interest others in New York in the show, but on making an investigation of conditions surrounding the production and the business that it was doing they refused to take a piece of the proposition.

The Fulton theatre was taken over for 10 weeks at a guaranteed rental of \$3,000. When the show closed with several weeks of the time still to run the "Oh Henry" show went in for a brief run, then Charles Emerson Cook placed "An Innocent Idea" at the house, playing a percentage arrangement with Lewisoohn. This run out when the rental period of Lewisoohn ended last week.

One of the associates of David Belasco states the master manager is taking an unusual interest in the developments of the murder case from a dramatic standpoint and that he has already evolved five last acts as the various possible solutions to the crime.

#### ENTERTAIN DELEGATES.

Snowden to Write Appropriate Airs for Democrats.

San Francisco, June 23. Frank Snowden, Western manager of Shapiro-Bernstein, wrote appropriate lyrics to popular melodies that will be used to entertain the delegates to the convention.

Snowden also secured exclusive singing rights for the Auditorium where the Democratic Convention will do the nominating.

### THEATRICAL STOCKS HITTING LOW MARKS

**Loew's Down to 26; Goldwyn Hanging Around 18; Orpheum Inactive.**

Outdoors were more or less non-plussed over the fall of Loew's, Inc. to 26 Tuesday, the lowest point it touched but once since underwritten at 25 several months ago. Those on the inside merely smiled non-committally and made no explanations, but it is believed they are, in reality, pleased at this situation, hoping it will go still lower, when they will buy it in themselves, being quite content with the \$2 annual dividend and willing to wait patiently for what they are confident will be a sensational rise in the future. By noon Wednesday the stock recovered half a point, but there is no evidence it is receiving any support from the inside—in fact, the contrary is generally believed to be the case.

Famous Players-Lasky closed Tuesday at 75 and went up a notch the next morning. There is no reason for the fall of a couple of points since last week other than the generally weak market.

Nothing is being said for or against Goldwyn, which hovers around 18, with no explanation for its drop from 22 not so long ago. In the trade it is stated Goldwyn is in a healthy condition, making a fine line of pictures for next season's release. Its recent theatre acquisitions are regarded as good investments.

Very seldom are there any published records of sales of Orpheum Circuit stock, quoted at \$2 for several weeks. A phone query to a Curb broker Wednesday elicited the information that some might be had that day at \$3.

#### HARRIS SHOW AT PLYMOUTH.

The Sam H. Harris production, "Little Miss New York," staged by Arthur Hopkins the past season and given a preliminary tryout, goes on rehearsal next month.

It is scheduled for a New York showing at the Plymouth the second week in August, preceding the return to that house of John Barrymore.

### WILL MAKE IT A CHIP'S EQUITY MAN, KEYES, CAMPAIGN ISSUE

**Will Give Their Support to Efforts to Annul It, According to Local Representative — They Hope Thus to Capture the Big Theatrical Vote — Press Agents to Go Ahead of G. O. P. Speakers.**

#### TO TRY OUT SCHEME

A significant sign that the legit and picture interests will favor that party which will help to eliminate or subordinate the luxury tax on admissions to all forms of amusement places was reported along the Rialto. At the Republican headquarters in New York City plans to wipe out the luxury tax on theatre tickets would be one of the issues in the campaign on their part, it is said.

Word on this comes from Scott Bone, publicity manager for the Republicans at 19 West 44th street. It is understood prominent showmen have impetioned that party to incorporate such a measure.

With another angle of interest to the theatrical profession as it affects the Republican candidates is the news that the prominent speakers who will campaign for Harding and Coolidge will be heralded in advance by professional theatrical press agents.

The idea was suggested to them by Garrett Cope, who recently finished a game with Miss Janis and (Continued on page 5.)

### HARRIS AND BERLIN IF COHAN LEAVES?

**Reported Irving Berlin May Be Sam Harris' Next Partner.**

If the actual dissolution of the Cohan & Harris firm duly occurs June 30, which is at present the scheduled plan, it is said Irving Berlin may be Sam H. Harris' next partner in legitimate productions.

Misses Harris and Berlin are jointly interested in a new theatre project for the theatrical district with the house to be called The Music Box.

June 30 is but a few days away. Still there continues much speculation among legit producers whether George M. Cohan and Sam H. Harris will finally declare their business union at an end.

### STARRED IN UNSAVORY INQUIRY

**Brought Before State's Attorney to Account for Charity Fund—Charged With Letting Do Recat Underpay Chorus Girls—"The"**

### ORPHEUM MATCHING FILM HOUSE PRICES

**Same Pictures and Five Acts to Boot.**

Kansas City, June 23. That the Orpheum people are going out to popularize their "pop" policy and at the same time are going to give some of the picture houses a run for the business, is evidenced by the quality of the bills being offered and the scale of prices adopted for the summer season.

In point of value the Orpheum's summer policy sets a new standard for this city. The leading picture houses are charging from 20 to 55 cents admission and giving a feature picture, comedy and news reel. The Orpheum meets this opposition by giving the same quantity of first-run pictures and also five Orpheum acts, while the prices are scaled down to average around 30 cents, with no increase for Sundays or holidays and with the war tax included.

The bargain prices and the continuous performances have proved a success, and the summer run should show a profit for this house.

### REPLACE MISS ROWLAND MISS PATTI HARROLD

**"Irene" Does Not Suffer Through Change.**

Adelle Rowland is not to return to "Irene." The present occupant of the title role of the piece, Patti Harrold, is to continue in it, according to report.

The Vanderbilt Producing Co. secured Miss Harrold when Edith May left to create the role in London.

Miss Rowland's salary was \$600 a week. When she fell ill with throat trouble Miss Harrold, who is the daughter of Orville Harrold, who rushed into the role at \$75 a week.

There has been no effect on the capacity business of the piece, so the managers have decided to let her continue.

Chicago, June 23. J. Marcus Keyes, the 37 in the theatrical circuit of this powerful village, figured in a number of inquiries, protests, petitions, accusations and other uncomfortable movements within the week, of which a calendar includes:

His paper, "The Actor," failed to thrive and has suspended publication.

Keyes was brought before the State's Attorney to show his accounts in the disbursements and receipts of a charity fund of which he was treasurer on allegations of alleged misappropriation of several hundred dollars.

Petitions were started to have Everett Ringel, booking head of the A. E. A. agency, removed, and Keyes started a counter petition to have him retained.

Charges were circulated that Beulah De Rocat, Keyes' biggest and most consistent advertiser, is permitted to employ chorus girls at \$15 and \$20 a week, whereas the scale calls for \$20, and Keyes threatened to close several rival shows where the girls got under \$20.

Keyes' advertised project to start a theatrical club, for which considerable money was raised, turns out to be entirely in his own mind, as no charter has been applied for, no meeting is known to have been called and no temporary organization can be found. Part of the money was raised at a Midnight Frolic, ostensibly for the club.

Keyes himself made known the suspension of his publication. He said it was "dying" and that it hadn't a chance, but that he had an "angel" who had put up \$75,000 for resumption in the fall.

Troubles of the Paper. Several of his staff had left him, including his business manager, who had been put in by the printing firm, which withdrew him. Inquiries (Continued on page 6.)

#### HOUSES STAY OPEN.

In Former Years Closed Earlier in June.

Independent vaudeville booking agencies report houses are remaining open this season which were in the habit of closing the latter part of May or early in June in seasons past.

Prohibition and the unusually cool weather are the causes given.



## MAY LESLIE STAGING ACT IN LONDON REVUE

### Only Musical Comedy Stage Manageress.

Charles Cochran has by an arrangement with Morris Gest engaged May Leslie to go to London next month to stage an act of the new revue Cochran is to present at the Pavilion. The title is to be *London, Paris and New York*. It will be the work of three stage managers in producing. An Englishman is to stage the first act, which takes place in London; a Frenchman the second, in Paris, and Miss Leslie is to stage the New York act, which is to have about four scenes.

May Leslie has the distinction of being the only musical comedy producing stage manageress in this country, and had charge of the stage for the "Century Midnight Whirl." At present she is appearing in "The Gold Diggers," having replaced Lillian Tashman, who is taking a month's vacation.

### JACQUE RICHPIN'S TITLE

Paris, June 11. "Matrone d'Ephese" is the probable name of the three act comedy in verse, by Jacques Richpin, which his wife, Cera Laparreyrie, will mount next season at the Renaissance, with Colin as partner.

## IN LONDON

By IVAN P. GORE.

London, June 1.

The Criterion company, which is still playing "Lord Richard in the Fanny" to big business, will all take a holiday in July. Cyril Maude will not leave the cast.

The production under the direction of James Bernard Pagan of "The White-Headed Boy" by the Irish Players has been postponed. This leaves the company open for a summer tour. "The White-Headed Boy" probably will be seen at the Ambassadors in the autumn.

The sale of chocolates in theatres after 5 o'clock may not appear to be a matter of vital importance, yet it has been occupying the managerial mind for some weeks past. The managers, or those who have leased the chocolate industry from the managers, demand the right to sell their patrons chocolates after 5 o'clock. London is literally covered with "double crown" posters announcing the demand, while crowds of chocolate sellers have demonstrated with banners, etc., all complete in true trade union style. Questions are being asked in Parliament and the managers are being strenuously opposed by the shopkeepers.

Some months ago a stir was created throughout Britain by the discovery of the body of an absolutely nude man in a field miles from anywhere. The body has now been identified as that of H. G. Wells, a concert artist, but there is no clue as to how it got where it was found. The police are searching for members of the concert party of which he was a member.

C. B. Cochran will produce an English translation of the Guitry music hall play "L'Alouette" in the autumn. He also has another adaptation from the French entitled "The Lady and the Dancer."

Charlie Hawtrey has quite recovered from his recent illness.

"Within the Law" being off, the Kingsway will soon see folk for once more with a new play by Arnold Bennett, "Body and Soul."

Apart from the gradual acquisition of the West End by Greenbaum & Lazard (the "lay" paper described the firm recently as a "theatrical octopus"), the provinces are also coming into the net of the syndicates. Every season makes it more difficult for the independent managers to get dates and carry on, only the very poorest being left to him, while the big syndicates appear to hold all the rest. The provincial managers of ten years ago are "off the road" or nearly so, and their patrons have to put up with "West End" shows well-staged, but often badly played. In the same way the old actor who knows his business is being driven out, and

## PEGGY O'NEIL DISPLEASED

Calls in Attorneys in Controversy With Robert Courtenidge.

London, June 23. Peggy O'Neil and her London manager, Robert Courtenidge, are having something of a row at present. Miss O'Neil has called in solicitors to handle her end of a controversy in progress. According to the star's version, Courtenidge, at the time of making a verbal contract with her for her appearance in "Paddy the Next Best Thing," at the Savoy agreed to hold the play for her to star in, in America.

In Variety Miss O'Neil read the American production is to be made this fall by Robert Courtenidge in association with the Shuberts, and Eileen Hulan is to create the part in New York. Miss O'Neil states this breaks the contract Mr. Courtenidge has with her.

The managerial side of the question is that Miss O'Neil has scored so tremendously in London she will remain here at least another year in the play and that it would be impossible to end the London run to make possible her appearance in America with it.

### GRAY SAILS FOR HOME.

Paris, June 23. Albert Gray sails for home on the "Atlantic" this week, accompanied by E. W. Hammond, president of the Educational Film Corp. J. J. McCarthy sails July 21 on the "Olympic."

## MUSIC BUSINESS INVADED BY UNION

### Effort to Force London Strike Fizzles.

London, June 23. The National Union of Printing and Paper Workers has held of a good many of the employees in the music publishing business here, such as the packers, stock keepers, etc. It has drawn up a schedule of wages and given the employers notice this scale must be paid.

The majority of the music publishing houses took a firm stand on the point that their men must either leave the union or give up their jobs. In most cases the jobs won.

Several employees, however, of Feldman & Co., Hawkes & Son, Metcalfe & Co., and Rogers & Co. came out chiefly for recognition of the union. The employers state that they will not have the strikers back on any condition, and are filling their places.

The union now threatens to force the publishers to recognize the union by getting printers and paper workers to withhold supplies, but it is not thought this will be successful.

### "JIG SAW" BIG SUCCESS.

Laddie Cliff and the Dolly Sisters Hit.

London, June 23. Produced at the Hippodrome June 14, "Jig Saw" proved to be the biggest kind of a success despite its postponement. The production is elaborately staged and dressed. The chief and most popular episodes include a hat trimming scene in which a huge hat shape is trimmed with chorus girls in Willoughby dresses, a "Limehouse Night" effect in which Jennie Willoughby plays a Chinese boy and a gorgeous scene in which the chorus appears as poppies.

The biggest individual successes were scored by Laddie Cliff and the Dolly Sisters, especially in their very clever penny trot dance. Daphne Pollard gets there immediately in burlesque studies, but is none too well treated by the authors. Ben Field was excellent as was the rest of the cast.

The press is unanimous in agreeing about the success of the show and company. Maisie Gray, a London favorite, walked out before the opening saying her part was bad and that what she built up was taken from her.

### PARIS AGENTS MUST REGISTER

Paris, June 12. The police ordinance of March 24, 1914, relative to theatrical and music hall agencies, which was the subject of joint opposition prior to the war, and which petition of the syndicate of agents was refused by the authorities Feb. 26, 1920, is to be applied in the near future.

The Prefecture of Police has issued a notice no agency can be opened unless authority is first obtained, and these already established must file a demand for the continuation of their business.

One month is now allowed for the filing of a demand from agents already existing.

### ELDORADO NEW BILL.

Paris, June 12. Trebor & Brigon imagined they had another "Phi-Phi" with "L'Amour qui Nede" at the Eldorado. The light operetta, as a matter of fact, is equal to that of Christini, but it has not caught on any more than "Phi-Phi" would if produced today, so another attempt is to be made soon with "La Goulueuse," musical comedy, with Mile. Farys in the lead.

Trebor & Brigon, managers of the Theatre Michel, have taken over the Eldorado for the summer.

## Peggy O'Neil

AT THE  
SAVOY THEATRE, London

### "Paddy, the Next Best Thing"

"Most delightful and most charming actress America has sent us since Helen Hay."

—London Daily Express.

## PAPERS RAISING PRICE.

"Performer" Goes from 2 to 3 Cents, "Stage" Same Price.

London, June 23. The printers here have secured another advance of about 8 per cent. in their wages and the cost of white paper is still increasing. As a consequence about 40 periodicals are increasing their selling price, some also raising the price of advertising.

Since the beginning of the war the cost of printing has risen 200 per cent., and white paper has gone up almost 600 per cent.

"The Performer," an English music hall publication, is about to increase its selling price from 6 to 8 cents per copy. Originally selling at 2 cents, it gradually increased to 4 cents, and the present raise to 8 cents places it on the same basis (in point of price) as "The Stage," which covers all branches of the amusement trade.

### "Pilgrim's Progress" Dramatized.

London, June 23. John Hastings Turner has dramatized Bunyan's "Pilgrim's Progress" for production in the West End by Donald Calthrop.

## 74-YEAR OLD ACROBAT REHEARSING NEW ACT

### "Papa" Cragg, of Cragg Family Preparing Acrobatic Turn for West End.

London, June 23. "Papa" Cragg, 74 years old, of the Cragg Family, is preparing a new acrobatic act which is designed for the West End.

### PUCCINI ONE-ACTS.

Successfully Produced at the Covent Garden.

London, June 23.

Three new Puccini one-act operas were successfully produced at Covent Garden, "Il Tancrède," a thrilling melodrama; "Suor Angelica," a drama rather reminiscent of Reinhardt's "The Miracle"; "Gianni Schicchi," an old Florentine light comedy.

## IN PARIS

By E. G. KENDREW

Paris, June 11.

Meneret, l'homme toupe, or human gyroscope, who appeared at the Nouveau Cirque, Paris, and who was seriously hurt Oct. 11, 1911, due to faulty construction of his apparatus, was awarded damages for the accident. Meneret considers the amount insufficient, being unable to perform since the date of his fall, and is now suing for an increased allowance. The French court will render a judgment in a couple of weeks after further investigation.

There is a rumor of the resignation in the near future of Emile Fabre as administrator of the Comedie Francaise and the appointment of Marcel Prevost in his stead.

A chansonnier is a fashionable cabaret having sung a ditty of his own composition relative to the accident which occurred on the railroad recently to President Leconte, a member of the public protected (that was not upheld by the rest of the audience) and consequently expelled, the authorities gave orders to the police to carefully "watch all entertainments and prevent scandals." But as a censor does not exist, objectionable songs cannot be forbidden until a scandal is caused.

The plan of founding a Franco-American conservatory of music in the palace at Fontainebleau is taking shape, the idea being to organize a home for American students to complete their studies on the lines of the Villa Medici at Rome, which is supported by the French Government. Francis Casadesu will probably be director.

Walter Damrosch of the N. Y. Symphony Orchestra, has been made a Chevalier of the Legion of Honor by the French Government.

The first novelty at the Opera Comique next winter season will be a work in five acts by Maurice Donnay music by Alfred Bruneau, to be entitled "Le Roi Candale."

"Dance Libellule," by the American composer Fairchild, will be mounted at the Opera Comique next season.

In the basement of the Cinema Max Linder a small theatre is being built with a capacity of 500, for comedy.

"Comedia" a Parisian theatrical daily, is organizing a competition of modern dancing. The trials will take place in the afternoon next week at the Marigny, Champs Elysees.

Kaoul Audier having acquired a summer lease of the Ambigu, to play "Le Cri du Coeur," by Gernoe and Vetter, MM. Hertz and Couquin have removed the "Maitre de Forges" (from Master) to the evening bill at the Porte St. Martin.

Georges Buisson is a sport. After having given Reinhardt, a former champion cyclist, an opportunity to sing during the recent vaudeville show at the Ambassadeurs, he is now exhibiting Suzanne Wurtz, a champion swimmer, in the operetta.

"Le Couvent des Carmes," at the Concert Majol.

In Paris Theatre—"La Femme Fatale" (Mathurine), "Le Loup dans la Bergerie" (Edmond VII), "Admirable Crichton" (Antoine), "Quaker Girl" (Ho-Ta-Chan), "Anthony in Wonderland"—"Kitty" (Pottiere), "Mile et une Nuit" (Th. des Champs Elysees), "Armin Lapin" (Th. de Paris), "Maitre de Forges" (Porte St. Martin), "Cri du Coeur" (Ambigu), "Belle du Far West" (Apollo), "Mile. Farou" (Odeon), "Madame Lebaron" (Gymnase), "Etrange Adventure de M. Martin Pequet" (Rash Bernhardt), "Deux Cornettes" (Albert I.), "Hotel du Libre Echange" (Scala), "Tireau Filant" (Trinon), "Beau Reve" (Comedie des Champs Elysees), "Danceur de Madame" (Capucines), "Une Faible Femme" (Femina), "La Femme de Mon Ami" (Michel), "Phi-Phi" (Bouffes), "Cromede-de-le-Viel" etc. (Vieux Colombier), "Femmes Collantes" (Rejane), "Madam et Son Fillet" (Empire), "Belle Aventure" (Athene), "Et Moi J'te dis Qu'elle t'a Fait de Loeil" (Palais Royal), "Amour qui Nede" (Eldorado), "Legende de St. Christophe" and repertoire (Opera), "Juliette et Romeo" and repertoire (Comedie Francaise), "Lorenzaccio" and repertoire (Opera Comique), "Les Quatre Coins" (Arts), "Farte du Fendu Dependu" (Bataclan), "Surprise d'Une Nuit d'Amour" (Cluny), "Revue at Marigny" ("Fil-Inf" by Albert de Courville), vaudeville (Folies Bergere, Casino de Paris, Ambassadeurs, Majol, Bouffes du Nord, Cigale, Abri, l'En qui Chante).

Henry Buguet, dramatic author, died at the age of 71 years, after a painful illness.

Georges Prad, a well-known sporting journalist, has died here.

LEON  
ERROL

STILL IN VAUDEVILLE  
Gaston, M. & GENTIAN

We are still of the opinion that we expressed on the occasion of the first production that the best thing in "The Whirligig" and, indeed, one of the best things in any revue in London at the moment, is the burlesque melodrama, "For Pity's Sake," with Mr. Charles Withers.

CHARLES  
WITHERS

His is a perfect little piece of acting and so much off the beaten track that it has the effect of making other things seem to be on the side of the common-place.

London Times



# CAMPAIGN IS STARTED TO WIPE OUT CARNIVALS UPSTATE

New York Civic League Branda Traveling Shows "Peril to Public Morals"—Rev. Miller's Activities Stop Indecent Show at Binghamton.

Syracuse, N. Y., June 23. Condemning traveling carnival companies now playing Central and Northern New York as a "peril to public morals and an insult to people everywhere," the Rev. Dr. O. R. Miller, editor of "The Reform Bulletin," and State superintendent of the New York Civic League, has opened a fight to drive the exhibitions out of this territory.

Dr. Miller drew first blood at Binghamton where, as a result of his activities, an alleged indecent show in a carnival playing there was closed by the police. Clergymen of that city will ask the Common Council to bar all other carnival organizations from the city.

Bitter charges are made by Dr. Miller against carnivals that have been allowed to operate up-state, and others that plan to play the territory. He declared today that he will go from city to city throughout this vicinity in an effort to close up the carnivals if playing, or to secure a cancellation of dates if just looked.

"We are in the midst of a big fight against the unspeakable immoral carnivals which are again sweeping over our State like a devastating scourge, injuring the morals of all who attend them," stated Dr. Miller. "We shall drive most of these carnivals out of the State before the middle of the summer."

## League Faces Deficit.

According to Dr. Miller, the Civic League is facing a deficit of about \$2,000 to meet bills and also notes in the bank due before June 30. He is making a plea for contributions to wipe out the deficit, as well as to support the anti-carnival campaign. Church organizations are asked to come across, even if the sum is only \$5. In connection with the drive up-state, Dr. Miller is flooding the cities with issues of his organ, "The Reform Bulletin," which contains the following article:

The editor of The Reform Bulletin had occasion to be in one of New York State's largest up-state cities, and his attention was called to a carnival which was being held out at the edge of the city on a vacant plot of ground. We went to examine it and found opium wheels, paddle wheels, roulette wheels and a dozen or more other rank gambling devices in full operation. At some of the gambling booths we saw the manager put down five silver dollars and call on the passing throng to put down 25 cents and take a chance to win the \$5. Many people, young and old, some children twelve to fifteen years of age, were putting down their money on a number on the roulette wheel, hoping to win the \$5. Thus the gambling fever was being aroused and fed, and as a result many young men may take up gambling as a life profession, and thus live by robbing others—through the gambling method.

This carnival also had a most shockingly immoral "women's show," for men only. The three pretty, but of course lewd women, came out on a platform in front of the tent in which they gave their show. Their manager in trying to give the large number of young men there an idea what kind of a show they would see if they would pay their 25 cents and go into the tent, made the most vile and foul hints and suggestions as to what they would see in the tent—a continual appeal to the very lowest and basest elements in human nature.

The lewd women in that show performed vile "Oriental" dances and the nasty "house-bouche" dance and went through other revolting physical contortions, intended to arouse the lower passions of the young men present.

## Second Show Viler.

When that show was over the manager jumped up and said before the audience left, "Guys, wait a minute. Can you stand anything stronger? Would you like to see the girls go the limit?" Of course many yelled, "Yes, sure." Then he said, "Well, if you will pay a quarter more you can go into the back room of the tent and see some-

thing that will stir your blood. This is the same show we give in the winter before the clubs in the big cities and get a dollar each admission. You can see it tonight for a quarter, and if after you see it you don't think you got your money's worth tell me so as you go out and I'll return your money."

We think every man present paid the quarter and went into the next room show, which was unspeakably more nasty than the first show. There were vile things those women did—things so vile we cannot even hint at them enough to give our readers an idea of what they were. They gave that show about every 30 minutes during the evening and hundreds of young men crowded into that tent to see it!

As we left that show in the tent that Friday night the manager said: "We will be here two days more, Saturday and Sunday, all Sunday afternoon and evening. Tell all your young men friends what you have seen tonight. I'll give them to come and see it." Think of such a show running on Sunday! But on Saturday we got the women arrested and the carnival closed.

The remarks of many of the young men all through the show were indescribably vile and shocking to any one who had any sense of decency. No young man who went into that vile show could leave as clean in thought as when he went in.

This is plain talk. That is the intention of it. We want to arouse the Christian people to the enormity of this carnival evil. The carnival managers have admitted frequently to representatives of the New York Civic League that they could not make their carnivals a financial success if they cut out all gambling schemes and all "women shows." That is, if the immoral and unlawful parts of the carnival are cut out they would have to close up and disband.

## KEITH ESTATE SUIT SETTLED IN BOSTON

Satisfactory Agreement Reached With J. F. Cronan.

Boston, June 23.

Moorefield Storey, a Boston attorney, to whom was referred as Master of the John P. Cronan, a Boston lawyer, against the executors of the will of the late A. Paul Keith, reported to the Supreme Court this week that a satisfactory settlement had been made between the parties.

Originally Mr. Cronan brought a bill in equity against Edward F. Albee and others, executors of the will, to enforce a contract alleged to have been made by Mr. Keith whereby he was to pay Mr. Cronan one-third of the sum he might inherit from his father, the late A. P. Keith. This was providing Mr. Cronan succeeded in effecting a reconciliation between father and son, and the turning over to the latter the Keith theatres.

A. Paul Keith left about \$15,000,000. Cronan claimed that under the contract he was entitled to \$5,000,000. Cronan later brought a suit at law in the Superior Court when his right to maintain a bill in equity was questioned. Both suits were sent to Storey to be heard.

## CENTURY SHOW POSTPONED.

The new Century Roof show by the Shuberts due to premiere next week, suffered a postponement, according to a report Wednesday.

Two or three weeks must elapse before the roof production will be pronounced ready, it is said.

## N. Y. A. ELECTION IN JULY.

The annual election of officers of the National Vaudeville Artists will be held during July.

The exact date may be announced next week.

PAUL and REYNOLDS. Hooted by LAD CANTOR OFFICE.

# STRONG AND PERCIVAL STAGE STREET FIGHT

Supporting Members of Valaska Suratt Fined in Court.

Eugene Strong and Walter Percival, in Valaska Suratt's "Scarlet" vaudeville sketch, staged a street battle at 54th street and Broadway last week that landed both in Night Court where they were fined \$10 each.

The men had been boozed companions, and the fight is said to have been the outcome of an argument which started in Strong's apartment on 54th street. Strong took exception to a remark of Percival's and invited him into the street to settle it. The latter accepted. They were belting away at each other when an officer appeared.

Percival is now in the Adirondacks. Strong says "I'm going into pictures for a few months, but when Percival feels that he's well enough, he can find me."

## BERT SAVOY TELLS WHAT "ANNIE" DID

No More Court Stuff for Bert —Jay Brennan Agrees.

Bert Savoy, whose matrimonial tangles in Chicago came near rivaling "Bilk Hat Harry's Divorce Suit," arrived in New York this week along with his partner, Jay Brennan and the "Hitchy-Koo." Both members of the team declared they never wanted to see the inside of a courthouse again. Savoy, now that it is all over, declared himself, saying that he wasn't going to marry Hazel Hayden, a picture actress whom he met at Jack Pickford's studio on the Coast; that he never had his picture taken with a pipe in his mouth and that he doesn't walk mannish when taking his "bows" at the end of their act.

Savoy's wife, "Annie," who was Anna Krampfer before marrying, succeeded in starting things when "Hitchy-Koo" arrived in Chicago last week for a repeat date. Savoy had secured a divorce during the first engagement of the show, prior to its Coast trip. Somehow the case was reopened and Friday night detectives arrived at the Colonial, Chicago, with a bench warrant for Everett McKenzie, Savoy's right name. No one knew that and the "bells" were forced to leave the stage without getting their prey. But someone around the Sherman House in on the know tipped the cops off, and Savoy was annexed after the performance.

Saturday there was a long court session, which ended when Savoy agreed to a settlement on Annie, who is now running a furnished room house in Chicago. Brennan said the trial "stood 'em up" and that "everybody but the Six Brown Brothers was brought into the case." Jay also said that he was asked his name so many times at the trial that he forgot it himself and was going to answer "Himma Carus."

Brennan in talking about the warrant said it was the "last word in warrants," being a body attachment, which permitted only realty or personal property for bail, which was why Hitchcock had to put up pearls as security.

Savoy alleges that when Annie vamped from the Creighton apartments in New York some months ago she took along rings and over \$5,000 which they jointly had in a safe deposit vault. Asked if that was brought up at the trial, Brennan explained they were so "dusky" they forgot it.

On Broadway, this week, Brennan said he had just left Savoy in their flat listening to a phonograph record of "Oh, How I Laugh When I Think How I Cried About You."

Chicago, June 23.

The divorce suit filed against Mrs. Anna McKenzie by her husband, Everett McKenzie (Bert Savoy), has been settled out of court, before "Hitchy Koo" closed here. Savoy was served with a writ of ne exeat to prevent his leaving the city. The settlement outside of court enabled him to leave with the show.

## SAVOY AND BRENNAN AGAIN.

Savoy and Brennan are about to return to vaudeville, after a couple of seasons with "The Follies." Max Hart is their agent.

# ADVERTISING ON VAUDEVILLE BARRED BY KEITH OFFICES

Agitation Started Through Phonograph Companies Paying Artists for Publicity—Includes All Forms of Worded or Verbal "Notices."

The Keith office this week decided no free advertising will be permitted on its stages, through word of mouth, lettered announcements on any article used in a setting or on special drop. The Keith office also stated its own house office drops would lose all advertising upon expiration of present contracts.

The order affecting artists was directly brought about through the big time agency ascertaining phonograph companies were making payment where their make of instruments was being employed by vaudeville acts and the name of the

maker displayed or mentioned in the turn. There is no injunction against the use of phonographs when required in connection with a turn or other article, provided there is nothing indicative of a free advertisement employed for an audience to read or hear.

The ruling extends to free advertising of any nature on the vaudeville stages booked by the Keith office, it was stated. An instance was recited of a hatter in Louisville who paid \$50 weekly for his name to be mentioned, and other cases had come to the attention of the Keith agency, it was said.

## OTHER CABLES

### THEDA BARA TALKS.

London, June 23.

Theda Bara arrived in Liverpool June 20. When interviewed by a Variety representative she said she was here for a rest and in search of suitable legitimate play material to take back to America. She adds that "The Blue Flame" was not a success, though it might have been, and failed to please the critics. She attributes this to the piece being more suitable for picture scenario and suggests having it done for the screen.

Miss Bara has had many offers for British films. It is significant that James M. Barrie has an appointment with her.

### THREE-ACT FARCE.

Paris, June 23.

A new three-act farce "Le Cri du Coeur," by H. de Gorsne and Pierre Veber, was presented at the Theatre de l'Ambigu for the summer season June 19. The cast comprises Maury, Louvigny, Jean Worma, Mesdames Germaine Risse, Coffey and de Normand.

It met with a good reception at the press rehearsal, as usual, while the paying public declare it a success.

### MARCEL SIMON GETS CIGALE.

Paris, June 23.

Marcel Simon, the comedian, who has been lessee and acting in risky farces at the Scala for the past few years, has taken over the Cigale music hall, which he will open Sept. 16 with a farce by Ruffalo Henri and Moussy-Dion to be entitled "Taurus pas sa peur."

The policy of the Cigale will then be similar to the Scala.

### OPERAETTA AT BA-TA-CLAN.

Paris, June 23.

Mme. Rasini has leased the music hall on the Boulevard Voltaire for the summer for a season of operaetta by Goublier.

The present run of the "Quaker Girl" for one month only is under the direction of Mme. Rasini with Frank Maurie as administrator.

### "ANTAR" AT OPERA.

Paris, June 23.

The next important work of the National Academy of Music after Vincent d'Indy's "Legende de Saint-Christophe" will be "Antar," by the late Gabriel Dupont, on a poem by Chokri-Goren. Rehearsals will commence shortly.

### GUITRY NEGOTIATIONS.

Paris, June 23.

A London manager, presumably Charles Cochran, is negotiating for Sacha Guitry to visit New York next season, but Guitry is due to produce a new comedy at the Theatre Edouard VII. September 13.

### LOUIS CALVERT SCORES.

London, June 23.

"Daddylama" produced at Wyndham's, June 16, is a personal triumph for Louis Calvert.

The piece pleased the audience and had a good reception.

REELY BROAD — Bunked BOLD By the LAD CANTOR OFFICE.

### ANTI-PUSSYFOOT COMEDY.

London, June 23.

H. P. Mathey's "Such a Nice Young Man," presented at the Apollo June 17, is an anti-pussy-foot comedy, the young man being a tototaller and blackguard.

### "PARADISE" DELAYED.

London, June 23.

"The Bird of Paradise" will not be reproduced in London just yet, owing to the difficulty of keeping the cast together.

### HOUSE FOR "SMILING."

London, June 23.

Percy Burton, in conjunction with Charles Cochran, is in negotiation for a West End house for "Keep Her Smiling," with David Miller.

### JOSEPHINE EARLE MARRIED.

London, June 23.

Josephine Earle was married to a British air force officer during the run of "The Little Domino" at the Empire.

### "OLD DUTCH" AT LYCEUM.

London, June 23.

Albert Chavrier in a revival of "My Old Dutch" will probably follow the opera season at the Lyceum.

### GUITRY IN REVUE.

London, June 23.

Sacha Guitry, the French light comedian, will appear in a Cochran revue probably in the autumn.

### CLIFFORD BROOKE COMING.

London, June 23.

Clifford Brooke called June 16 on the Adriatic to stage "Wild Cherries" at the Princess, New York. Maurice Mostovitch was on the same steamer.

### GOLDWYN-OSBO DEAL.

Paris, June 23.

It is reported here that Goldwyn is arranging a French film deal with Adolphe Osso.

### TO TOUR AMERICA.

Paris, June 23.

Desfontaines is leaving soon with a French comedy company for a tour of America.

### MOGODOR PALACE CLOSING.

Paris, June 23.

The Mogodor Palace is closing for the summer July 15.

### Lowell Thomas on Invited Trip.

London, June 23.

Lowell Thomas sailed on the "Orantes" June 19 for an Australian tour, by government invitation.

### Close "Come Out of the Kitchen."

London, June 23.

"Come Out of the Kitchen" finished at the Court this week.

### Revue at Margny-Bg.

Paris, June 23.

Albert de Courville's revue at the Margny is doing splendid business.



# MANAGERS-MUSICIANS STILL DEADLOCKED

## No Break in Increases Up to Wednesday—Strike Threats

Musical Mutual Protective Union 216, New York local musicians and the committee representing vaudeville, burlesque and pictures, were still deadlocked Wednesday. The musicians' union reiterated its intention to call a strike July 1 if the managers do not agree to a 50 per cent. wage scale advance and the conditions asked by the musicians' union. The managers' best offer, which they are standing pat on, is 25 per cent. advance.

The legitimate and musical comedy managers' committee held a meeting yesterday (Thursday) with the musicians' union committee to further talk over the question of wage advances and conditions. The musicians' representatives early this week stated a 50 per cent. advance in musical comedy and legitimate houses would be insisted on. The legitimate managers' best offer up to Wednesday was 25 per cent. advance for dramatic and 20 per cent. for musical comedy theatres.

# CLEVER LOT DRAINING HELPS RINGLING-B. & B.

## Show Given Despite Rain and Low Level.

Boston, June 23.—The Ringling Brothers, Barnum and Bailey circus played here last week under conditions worse than at any other local showing. It rained steadily from Tuesday until Saturday morning. That added to the rains of the previous week made the lot a lake. The problem of pitching the tent and giving a show was most cleverly solved in a fashion which might be termed "circus engineering," with the result that in spite of the downpour the show played to capacity nine out of the 12 performances.

When the heavy canvases reached the lot, below the level of the street and opposite the Boston Opera House on Huntington avenue, he found a big pool the water reaching three feet deep in some places. It was such a condition that forced the Nello Photo show (with the last showing of George Carpentier) here for the week ending June 12 to cancel the Saturday night performance.

Fifty men were put on the job of draining the lot, extra help being engaged. Several large holes were excavated by means of a steam shovel and radial ditches led to the holes or wells. The latter were covered with timber and electric pumps kept going all week.

A ditch was dug completely surrounding the big top, the pumps also drawing the water from the trench, which caught the seepage during the downpour. On the lot it was necessary to use 200 car loads of ashes and no less than 40 car loads of straw were used to keep the seats dry.

It was noticed the Ringling show has the same admission charges as last season with \$1.50 (including tax) being top. When the show played Madison Square Garden at the start of the season, charging \$1 top, it was said that it would be asked on the road for the best seats. This was probably never attempted, however. The general admissions are 25 and 50 cents.

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# "NAME" SHOW WANTS TITLE

Carlson and Harris, named "What's in a Name?" Monday night, placed in the show through Fitzpatrick & O'Donnell. The dancers will remain with the show on their next season.

A contest is being used to select a new title for the show, which will start its road dates at Atlantic City early in September. The attraction is seeking the end of its Broadway run.

# BUSTANOVY SEEKING

Los Angeles, June 23.—Jacques Bustanovy is here to buy the famous San Moritz Castle and make a club restaurant out of it with cabaret and dancing features. It is located at Hollywood. Says he is "beefed" with an Eastern bankroll.

# HENRY FINK ALONE

Coney Island vaudeville may see Henry Fink as a single act for a week or so. Mr. Fink, long ago in vaudeville, has been proprietor of the Ritz restaurant in Brooklyn for several years, having established a huge following and considerable popularity over in the Baby Borough. In his own place, Mr. Fink has often appeared as an entertainer and assistant to the revue.

It is on the strength of his local standing that the Brighton theatre is considering the proposal put to it by George O'Brien.

# JIMMY HUSSEY HAS REVUE BUG

## Starting His Own, "Chicken a la King"—Opening in August

The revue bug has struck Jimmy Hussey. My Hussey is organizing his company and has named the show, temporarily, "Chicken a la King." Hussey has written the book, with songs by Howard Johnson and Archie Gatter.

It is expected the Hussey revue will open in August, probably playing Klaw & Erlanger time.

A list of principals, with many from vaudeville, has been tentatively compiled by Hussey, who is now in vaudeville with his own production act.

# Laurie-Bronson DIVORCE FILED

## Alcen Charges Joe Quit Her: Nominal Alimony.

Chicago, June 23.—Alcen Bronson filed suit here for divorce against Joe Laurie, Jr. charging desertion. An alimony settlement of \$1,500 in full is asked, and the custody of the child Joe Laurie, Jr., is divided equally. The 11 children filed the suit.

Services were held to secure through an attorney, Venetian, Greenman & Venetian.

Laurie and Bronson were one of the best known couples in vaudeville. They separated in Chicago late last season and have since been leading their own acts.

# NEIL MACK ARRESTED.

## Charged with Passing Bad Checks in West—Held at Long Beach.

Tacoma, June 23.—Neil Mack, of Alexander and Mack, has been arrested at Long Beach, Cal., for passing a bad check on the American Express Co. there.

Alexander and Mack came west over the Panama line. When in Tacoma Mack is charged with having given the National bank store a bad check for \$24,000, the name of the bank being the name of the bank in Tacoma. Following the bank's departure from this city Police Captain Blackland says checks given by Mack come back to local banks. If the Long Beach charge does not hold up Mack will be returned to Tacoma on the charges now pending against him.

The billing for the train was a check of \$24,000.

# PUBLISHING "CINDERELLA"

The story of "Cinderella" on Broadway, when premieres at the Winter Garden was postponed from Monday to Thursday, will be published by Whitman, Reilly & Snyder. The latter firm about completed the list of top music publishers to handle the Garden musical, practically all the other having agreed to finance productions from this time.

Best known composer the "Cinderella" story with a few numbers coming from Ted Snyder. Harold Atteridge, the lyric writer for the Garden show, has been under contract to W. B. S. for about a year.

# PURCELLS IN GARDEN SHOW.

"Cinderella of Broadway" due to open last night at the Winter Garden had the Purcell family inserted into the libretto at the last moment.

The boys are dancers with a solo dance their feature. They are Americans who have been abroad for six years.

CARLTON and BERNARD  
Booked by LEO CANTON.

# STAGE HANDS' MATTER REFERRED TO COUNCIL

## American Federation of Labor Committee Will Investigate Carpenters' Complaint.

The jurisdictional controversy existing between the International Alliance of Theatrical Stage Employees and the Brotherhood of Carpenters and Joiners and the Electricians of the Building Trades Department of the American Federation of Labor has been referred to the Executive Council of the A. F. of L. Both of the factions to the controversy are to appear before the Executive Council within 90 days and the matter is to be adjudicated at that meeting.

At the Montreal convention of the A. F. of L. the Building Trades Department had a resolution which it was going to present to the convention asking for a suspension of the charter of the I. A. T. S. E. This resolution did not get out of committee, the substitute offered being a reference of the matter to the Executive Council.

The general impression in I. A. circles is that there will be an understanding arrived at between the I. A. and the Brotherhoods of the Building Trades, and that the agreement will wipe out any ill feeling that there is existing for the time being at least.

James Lenke, the newly elected international president of the I. A. T. S. E., and the members of the Executive Board of the I. A. returned from Montreal early this week. The matter pertaining to the jurisdictional fight between the two bodies did not come up at the convention until Saturday of last week, after the election had been held.

# HENDERSON'S STARTING TWO-A-DAY SHOWS

## Opens Big Time July 5, With Eight Acts.

Henderson's, Coney Island will commence playing big time vaudeville twice daily, full week for eight acts, July 5.

The shows will be booked by John J. Collins of the Keith office. Mr. Collins also books the Brighton Theatre at Coney.

Henderson's since disposed of by the Fred Henderson interests has been playing vaudeville or pictures. It is operated by the 11 Weiss brothers (not an acrobatic act).

# LEXINGTON AVE BOOKED UP.

The B. F. Keith theatre interests have not taken possession of the Lexington Avenue Opera House, as reported last week. It was stated that the house had been taken over by them under a lease and that they would operate the theatre beginning in September under a small time vaudeville policy. One of the officials of the management now at the Lexington denied this in toto.

The Keith people cannot have the Lexington under a lease under any circumstances, according to him. They can have the house if they will purchase, he said, and the present price of the property is \$500,000. However, if they purchased at this time they would not be able to take possession until January next.

Booking arrangements have been entered into until that time. The Brooklyn Grand Opera Co. has the house for three days weekly and the other three days are taken under an agreement with the Commonwealth Theatre Co. The Managers are arranged for an vaudeville company.

A month or six weeks ago, when the Keith interests were in negotiation for the house, they could have had almost immediate possession. At that time the theatre was unoccupied for the coming season.

# BILLY GIBSON IN DRAMA.

Billy Gibson, formerly of the vaudeville team Gibson and Connolly will be featured next season in a three act dramatic play, "Hells Bells," to be produced by Edward McClellan.

# FANNIE STEDMAN IN CHI.

Chicago, June 23.—Fannie Stedman has taken up a residence in this city.

She was married about a year ago to Jay Melville, of Wood Melville and Phillips.

# A DAUGHTER'S AMBITION.

Minnie Gallander, whose father (Gallardo), was convicted of assault in the third degree as a result of Minnie's charges of cruelty, etc., has written to a female picture star asking for advice how she can break into pictures.

Mrs. Gallander thinks the recent publicity received as chief witness against her father makes her a desirable asset for the screen and wants to use her own life and experiences as the scenario.

Gallardo, clay modeler, is now serving a sentence for the assault.

# BOOKINGS IN CUBA AND W. L. 16 WEEKS

## Arothe and Sabini Organizing Circuit.

Sixteen weeks of vaudeville in Cuba and the adjacent West Indian islands are a possibility for next season, probably booked through the Keith office. The circuit is being promoted by Senor C. Arothe, a millionaire sugar planter and owner of the Alhambra, Cuba, Carlet theatre, and Moulin Rouge, all in Havana and the Matanzas opera house, Matanzas, a suburb. The houses are all of modern construction, one of 4500 capacity.

The present policy is musical comedy and pictures, but it is planned to install vaudeville in September.

Mr. Arothe is a brother-in-law of Frank Sabini (Sabini and Co.), a vaudevillian who left New York Tuesday to negotiate for the booking.

Arothe expects to line up the additional weeks from houses located in San Juan, San Domingo and Kingston, islands close to the Pearl of the Antilles.

In Sabini's party will be Charley Morrison, the vaudeville agent, George De Beck and Herman Schenck.

# CIRCUS LOSS \$15,000.

## Wilmington American Legion Affair Proves Big Flop.

Wilmington, Del., June 23.—It now develops the two-week circus and business men's exposition held here under the auspices of the American Legion came through with a loss of something like \$15,000. At first the number of tickets disposed of by the Legion was thought to have insured a profit, and a second week was decided on. During the latter period there was much rain and attendance dropped to a minimum.

The acts appearing in the circus, however, were protected by the committee. David Muelenberg, one of the owners of the Philadelphia department store carrying that name, personally saw that the show was fully paid for. The De Ponts are also on the committee which, it is understood, will make up the deficit between them.

When the bills started coming in for construction of booths and other operating expenses it was known that the affair was a loser, but the extent of the loss was not ascertained until the circus was over. The American Legion was not responsible for the losses, but was to have participated in the profits.

# ALLAN ROGERS IN CONCERT.

Allan Rogers, the sensational tenor, has declined a proffered vaudeville route for next season by the Keith office and will make a concert tour with his wife.

It is understood Rogers is piqued over the fact that the Keith people did not see fit to headline him off.

# \$50 LOST ON LOEW STOCK.

When Loew, Inc., was quoted around \$2, Bill Demarest bet Arthur Horwitz Loew's would hit 25 before July 1. That was about 10 weeks ago. Loew's struck 25 Tuesday last and Horwitz settled.

# BIRTHS.

Mr. and Mrs. Andrew Smith (Chicago) June 13, daughter.

Mr. and Mrs. Morry Horton, June 15, son. The father is of Creamer, Horton and Spaulding.

Mr. and Mrs. Fred Balshofer, June 20, at their home in Beverly Hills, Cal., daughter. The mother was formerly Dorothy Regal, of vaudeville. Mr. Balshofer is known in the picture field.

WANTED—MEN & WOMEN DANCERS  
Season's Booking For Vaudeville.  
Apply Room—LEO CANTON OFFICE.

# "BRAKEMAN'S BRIDE" LURES BALLPLAYER

## Akron Walloper "Framed" by Fellow Tossers—Tears to Street at Bull's Rear.

Akron, June 19.

Dear Chick:

I have so much news for you, I feel like a ticker and I'm going to hand you a laugh at my expense, which goes to prove that because a guy is addicted to wine cracks is no reason to believe that he has more than one tier of brain cells.

Last Monday we were jumpin' from Akron to Buffalo. Aladdin' from the train I spied the sweetest looking blonde I ever rested my cheaters on. You know my weakness; it begins with W. Well, one of our young pitchers, who has been posing as a wise guy, slides up to me and says: "Ain't she the darl. I just got acquainted with her in the buffet car and she invited me to call tonight, she's the brakeman's wife of this train. I told her I would if she had a friend and she said she had one who was a better looking than she is." Well, to get down to the meat, I wished myself along to take care of the friend, figuring that with my notorious powers of lye I might cop out Mrs. Brakeman. About 7 o'clock I meet Whelan, which is this guy's name, and he goes into a telephone booth to catch the meat. He comes out in a minute and says everything is capocopy, that she wants us to bring some bottled beer and sandwiches.

I inherited this portion of the evening's entertainment and we stood up heavy. He calls a taxi and we drive to a terrible looking joint. Whelan explains it's the best that the brakeman can afford, and there's many a rose blooming in an alley, and a lot more junk. When we get to the flathouse he opens the hall door and whispers, "It's up two flights." We creep up stairs like a couple of pole cats. At the top of the first landing Whelan says to me, "I'm not going to take any chances on this sap train home. I'm going to call her." I began to get nervous and it dawned on me that it was a corkin' good idea.

So Whelan calls up "May, May." All of a sudden I hear a roar like an angry bull and a guy who looked ten feet tall starts tearing down stairs bellowing, "I'll murder the pair of yeh." A minute later a shot sounded right in back of us. Whelan, chick, you've seen Ty Cobb go to first base when he was in his prime, but the way I made the street would make you think that Ty was laid leg from on. I think I lost Murr O'War's record. I would have been goin' yet only a big burly business cop glommed me and said, "Who did you hit?" I tried to explain that it was all in fun, but he wouldn't listen.

Just about then Whelan showed, and I told the copper that Whelan could identify me. Can you imagine my feelings when Whelan says to the bull, "I don't know this man, never saw him before in my life." Well, they lugged me to the back, and after a lot of more stalling Whelan finally gave the guy behind the desk some kind of an office and they turned me out. The copper and the desk sergeant were laughin' so hard I thought they'd have a fit. Whelan was also wrestlin' with his man, and just then a great light dawned on me. I tumbled after leavin' the jail when I see the whole ball club lined up across the street, slappin' each other on the back and laughin' like hyenas.

The whole thing was a frame. The dame leavin' the train wasn't no brakeman's wife at all. They never saw her before or since. The angry husband was planted in the hallway. He was a friend of one of the gang. The cops were electric light bulbs. The desk sergeant and the copper, both baseball bugs, were in on the play.

I found out later that it's an old gag and is called "The Brakeman's Bride." I remember now that Prime and some of those nuts around 6th street used to put it over for amusement while they were summering on Broadway. I never tumbled for it was staged perfect. However, we learn something every day we live. For instance, it cost me \$37 last night to find out that some guys will buy two cards and fill a bush.

Shoot me a line and let me know what's happening on the big alley. Your Old Left Hower.



## GOLFING FOR SIDE BETS MAY BECOME UNIVERSAL

**Charles Irwin Posts \$250 for Match With Boyce  
Coombe—Ready to Meet All Comers in Show  
Business at \$250 Each—Wants to Play  
36 Holes July 1.**

Through Harry Weber, his theatrical representative, Charles Irwin this week deposited his check for \$250 with Variety for a golf match with Boyce Coombe. Irwin stipulates the match shall take place July 1 on a 36-hole course. He will reach New York June 28, sailing July 2 for the other side, and sets his date of arrival Monday, June 29, as the limit for Mr. Coombe to cover his money.

The first offer of Irwin was to play any golfer in the show business for \$500 a side and the championship of theatricals. He expected at the making of the offer Weber would take half the wager and accordingly forwarded his check for half the amount. Weber said nothing about the remaining \$125.

In writing concerning the challenge which was accepted by Coombe, Irwin stated he had received a wire from Walter Keefe mentioning Keefe would back Mart Shea, Johnny Small and Jack Kennedy against him, also young Jones of Chicago. Irwin says he will meet them all when reaching New York at \$250 each, excepting Jones, who, Irwin declares, is not a professional. Jones is the son of Aaron Jones (Jones, Lusk & Schaeffer) of Chicago and associated with his father in business.

If any other take him up, Irwin says the match should be a combination one, with 72 holes to be played by all, the low score taking the jack pot.

The proposal of Irwin to play for the theatrical championship and a side bet has started much discussion among the theatrical golfers. Frank Jones, winner of the Keith-Orpheum Tournament Cup last week, has been placed forward as a contender, by his friends, as against Irwin. There are others who say they would like to play Irwin for money, but up to Wednesday no one offered to post a deposit nor had Coombe been heard from since his acceptance of Irwin's challenge.

## FALLOW ALLOWED BACK ON LOEW FLOOR

**Lubin Says Dismissal Would  
Follow Further Offense.**

Sam Fallow, the vaudeville agent suspended from the booking privileges of the Loew office some weeks ago, was reinstated this week by J. H. Lubin. Mr. Lubin, previous to Fallow's reinstatement called a meeting of the Loew agents and emphasized the nature of Fallow's offense, also telling them a repetition of the circumstances would draw a permanent dismissal.

Following the meeting Fallow was notified he could assume his former floor privilege in the Loew agency.

Fallow's suspension followed the discovery by Lubin that an act playing Loew houses under a blanket contract was doubling at a burlesque theatre. The balance of the contract was immediately cancelled and after the act offered to make restitution a sum of money equal to the additional salary was turned over to Lubin to dispose of any way he saw fit. The act was thereupon given a clean bill of health and went to work for the Keith-Orpheum, agreeing to play their unexpired Loew bookings any time the Loew office wanted them. The act in question was Murry, former a Loew Fallow was suspended for not notifying the booking office his act was being used.

Brower's Report Promoted. A. V. Brower is still in the cast of "Under the Broadway."

The report that he had left the place was premature.

PAUL CONRAD, Jr.  
Through LEW CANTOR OFFICE.

## LABOR TROUBLE CLOSES SMALL CIRCUS

**Dick Lombard's Idea Was  
Good Treatment and Food.**

Bridgeport, Conn., June 28. The Lombard-Hathaway show, a one-ring circus, closed here Thursday. Labor troubles were held to blame. Though the show was only a two-car outfit, it was considered one of the cleanest circuses of its kind ever put on the road.

The squabbles of the laborers was a disappointment to "Good Luck" Dick Lombard of this city, who backed it. When the outfit opened Lombard insisted the men be paid a higher scale than with other circuses, and he also saw to it that the food was of the best grade and variety. It appears the good treatment caused a "revolver English" in the actions of the men.

## WHEN CHANGING AGENT NOTICE MUST BE GIVEN

**Keith Office Says Act Must  
Personally Notify Hodgdon.**

Notice sent out to agents booking through the Keith Agency and signed by R. K. Hodgdon, sets forth the exact procedure that must be followed by acts when changing agents. A note is appended for the booking men of the same office.

Mr. Hodgdon's notification reads: June 10th, 1930.

To All Agents:  
Whenever a performer changes his agent, the party to whom his business is transferred, must at once notify that artist to advise me by letter over his own signature that he is making such a change. No word or information from any other source will be considered authoritative or valid, and until such notification is received in this office and placed on file the act will stand on the books to the credit of its last representative and contracts will be issued accordingly. In the case of agents who book exclusively on the fifth floor, they will in like circumstances notify their clients to advise Mr. D. P. Henneman of any change. This rule is imperative and must be followed strictly.

R. K. Hodgdon.

To All Booking Men:  
The above notice to agents will be self-explanatory. Whenever booking an act if you are in any doubt as to the agent's right to such act kindly satisfy yourselves before issuing a contract slip as this is the only way in which we can keep the memoranda intact and avoid chaotic conditions.

R. K. Henneman.

## HOUSES CLOSING.

The Bijou, Knoxville, closes for the summer June 28.

The Wm. Penn, Philadelphia, closes June 30.

The Opera house, York, Pa., closes June 19.

## YOUNG FULLER HERE.

Ben Fuller, Jr., son of the owner of the Fuller Circuit in Australia, arrived on the "New York" June 19 after an extended trip through Europe. His father and family followed, sailing from Liverpool on the "Olympic" July 15.

## MOZART, COMMERCIAL.

Los Angeles, June 28. Ed Mozart, formerly head of the Mozart Circuit, is here in the society goods business.

## N. V. A. GOLFERS IN TOURNAMENT

**Silver Cup for Winner Starts  
July 12.**

The National Vaudeville Artists is to hold a golf tournament beginning July 12. R. F. Albee has offered a silver cup for the winner.

Boyce Coombe heads the golf tournament committee. Other members are Chas. Irwin, Chas. Leonard Fletcher and Jack Kennedy. The contest will be open to male and female members of the N. V. A.

The links on which the tournament is to be played have not been selected, but a course in the vicinity of New York will be chosen.

## COLORS CIRCUIT READY BY SEPT.

**Plimmer Expects to Have 10  
or More Weeks Then.**

The colored vaudeville circuit to be booked through the Plimmer Agency is slowly taking form, and the booking man expects to have ten or more weeks by September.

The Dunbar, Philadelphia, now playing colored road shows, will start a vaudeville policy July 1. The Lafayette, New York, now playing colored road attractions, will discontinue in two weeks and install vaudeville also. The Putnam, Brooklyn, will install vaudeville within two weeks.

A new house is to open next week at Newport News, Va., which will play vaudeville.

Other houses to install vaudeville during the summer are in Washington, Baltimore, Norfolk, Boston and New York.

## SMALL TIME DIVIDED INTO THREE GROUPS

**Now Classifying Lesser Vaudeville as A, B and C.**

Small time vaudeville is now classified in the reports to the Keith office. The classifications are A, B, and C. Big time remains one solid body as before, just "Big Time."

The three classes of small time are divided through the various types of bills holding that commodity, may have another class added, perhaps D, that would include what are often referred to as "shooting galleries," meaning a place of no special rank, giving what it calls a "vaudeville performance."

The Keith idea of Class A small time is the better grade of houses that play three performances daily. Class B takes in the houses just below that, while C includes theatres playing few acts and cheap bills, usually for one or two nights or days.

The classification plan is said to have been first suggested and used by Ben Barnett, attached to the Keith office, and who reviews a great many small time bills in and around New York.

## HIS FIRST PRODUCTION.

The first vaudeville production to be issued by H. R. Woodford, from several he has in view, is "Pompeii and Reformers" with Arthur Douglas. The playlet will go on in the early fall.

## Nashville and Jacksonville Open.

The Keith bookings for the Princess, Nashville, are to be transferred to the Orpheum in that city, with it continuing to remain on the Keith-Dunbar books over the summer. A similar shift at Jacksonville sends the Keith shows into the Orpheum.

Sam Schwartz at Henderson's.

Mr. Vernon, N. Y., June 28. Sam Schwartz has dropped of his interests in the Little Playhouse (performed in a New York syndicate).

Schwartz has accepted a position as manager of Henderson's, Coney Island.

## SHOWS' CLOSING TIME.

**New Atlantic City Ordinance Sets It  
at 2:30 A. M.**

Atlantic City, June 28. The "Press-Union," which has been waging war against amusements here, is credited with the passage of the new city ordinance setting closing time for all amusements at 2:30 A. M. Hereafter the all-night resorts get a play until daylight.

The cabaret people have organized as a retaliatory precaution, and the first gun was fired when they withdrew all advertisements from the paper.

Atlantic City was bone dry last Monday for the first time in ages. The word was passed that the revenue office was going to clean up and as a result there wasn't an oasis in the desert.

## K.-O. GOLF CONTEST WON BY FRANK JONES

**Equals Record of Course at  
Mt. Vernon in Finals.**

Frank Jones defeated Frank Vincent in the final flight, last Thursday, of the Keith-Orpheum Golf Tournament at the Mt. Vernon (N. Y.) Country Club, winning the tournament and the cup trophy. Jones played unusual golf, going out in 12 and coming back in 28, which equaled the course record. He also turned in the lowest medal score on the opening day of play, and upset precedent by coming through and winning the tournament. Jones defeated Vincent 3 up and 1 to go after giving him a handicap of six strokes. Wednesday afternoon he eliminated Schenberger, giving him a six stroke handicap.

In the other two flights Clark Brown defeated Major Thompson for the Class B prize, and James M. Koenen beat Carl Lathrop.

The winners of each of the final flights and the runner-ups received championship cups.

The tournament is an annual event and created remarkable interest, 27 of the 30 entrants taking the match at Wednesday's opening.

Two consolation matches remain to be played. They are Lee Michelson and Bill Quaid in Class A and Dan Henneman and Charles Hershauer in Class B.

## PHILLY'S BOYS' BAND.

**High School Students in Weekly  
Musical Organization at \$1,000.**

Philadelphia, June 28. Much is claimed for the West Philadelphia High School band which is starting its second week here as an attraction. There are 45 students in the band, ranging upward from 14 years. The leader is 18 years of age. Last season the same public school band played two weeks at the Nixon and this year it has been given five weeks in the best of the split week houses. The band will play at Ocean City for two weeks.

Arrangements are said to be made for the band to play at Keith's Chestnut Street, for the band is touted good enough to play the Palace, New York. For the theatre bookings here the salary has been \$1,000 weekly, the boys receiving a set salary.

The W. P. H. S. specialists with pupils of a musical inclination, and these boys who are known to be taking lessons are "penalized" for the band, becoming a regular player or when deemed proficient enough. The result is that the actual draws mean pupils able to play music.

Also the plan provides for a liberal number of musicians who annually are graduated from the school and almost immediately enter the local musicians' union.

## STARTING LOEW'S, L. A.

Los Angeles, June 28. Sam Harris, of Arkerman & Harris, announce the building now at the corner of Seventh and Broadway will be removed commencing July 1, preparatory to the erection of Loew's new house.

## TRY-OUTS OFF.

The try-outs at Primmer's 19th street have been discontinued, I was informed.

It is the nature of the street that it becomes a street and they will be discontinued until the fall.

## LEW CANTOR

He is a 1914-1915-1916 champion 1914 and 1915 champion.

## FLETCHER SUGGESTS VODE TOURNAMENT

**First Golfer in Vaudeville Comments on Merits of Others.**

New York, June 28. Editor Variety:

I do not claim it as a distinction, or an evidence that I am the most skillful golfer in the vaudeville profession, but the fact is I am the original vaudeville golfer and introduced the game into the profession sixteen years ago. I am quite familiar with the relative merits of all the vaudeville golfers. I will hand you my dope on the present golf situation.

Charlie Irwin is probably the prettiest golf club swinger and plays a good medal round. But he leans too much to "form," and as a match player, where winning holes count, he is by no means the equal of Jack Kennedy, or Boyce Coombe. Even Frank Jones, the present titleholder of the Keith-Orpheum golf trophy, who is not in Coombe's or Kennedy's class, can beat him.

A wager placed on Irwin against either of these players I consider a very unsafe bet. As between Kennedy and Coombe, the latter probably has a slight margin on Kennedy, but they would seem to me to be the logical contenders for the championship. I played them both the past week. Kennedy beat me in a four-hole and Coombe in the same match held Kennedy. In a two-hole match yesterday at Swaney I beat Coombe one up.

I would suggest on my return from across the seas (I sail tomorrow) in August, that a four-hole match be arranged. Coombe and myself as a team will challenge any other two golfers in vaudeville for a trophy.

As a guarantee that we will win, a nice fat certified check will be in evidence at the first two waiting to be covered.

Coombe and myself will also donate the trophy, something the winners will be proud to retain.

Chas. Leonard Fletcher

## OFFERS FOR LEE CHILDREN

**Legit and Film Producers After  
Kids—Making Records Also.**

Vaudeville is threatened with the loss of the Lee Children, the clever kiddies of Irene Lee, who have been the vaudeville sensation this season through their unlimited drawing power. The Lees have played quick return dates in the New York big time houses and have been held over on the return trip a remarkable vaudeville record.

The A. H. Woods office have been after the children. There have been conferences looking toward securing the Lee Kids. Woods, through the business done by Theda Bara in a poor play, on the road, has developed faith in picture attractions, and with the strength of the children as evidenced in vaudeville, Woods thinks there would be nothing to it on the speaking stage for them. An offer for the "Greenwich Village Follies" has also been made to Mrs. Lee for her offspring. Many propositions from the film makers have been received for the children. It has not been settled just what the Lees will do.

The kids start making phonograph records next week, talking and singing for the youth of the land.

## SHAN'S CAR HITS BOY.

Mt. Vernon, N. Y., June 28. While driving his car out of Henning's garage Saturday morning, Al Shean, who lives at 35 Chester street, knocked down eight-year old Patsy Quere. Shean played the boy in the car and drove past him to the Mt. Vernon hospital where several stitches were taken in the lad's forehead which had been cut through contact with a fender.

Shean was held blameless for the accident as the boy walked directly into the machine. It was said by the police.

## FRISCO SET BACK \$15.

Prisco and Loretta McElmest were at the Green Mill Gardens, Chicago, Friday, June 28.

Prisco called up Chicago a few days ago to confirm the engagement and was met with a bit of his usual stuttering. He forgot to receive the charge and it set him back \$15.

## Shoody Has Two New Open.

Priscience and the theater are the only houses booked through the Shoody Agency that remain open.



## ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated for any other paper.

403 So. Grand Ave., Los Angeles, June 14.

Editor Variety:—

I wish to answer Joseph Hart's letter concerning Elizabeth Page.

Mr. Hart says that according to his contract the artist must pay the substitute's fare. He failed to state, however, that I had no contract with him. I asked for a contract before I left New York, which he refused. Later he sent one to me and I returned it to him—one of the reasons being the very clause which states I would have to pay my substitute's fare. Without a contract I was in as much danger of receiving unfair treatment as he.

In regard to it always having been the custom for an artist to pay a substitute's fare, the precedent in this same act has been the opposite, because the two men who left in Texas did not pay the fare of the two new men.

In spite of the fact that I had no contract with Hart, I gave two weeks' notice through professional courtesy. I think this was fair enough, when I could have left them flat in Los Angeles.

I have proof Hart stated in a letter "It would be better not to tell Miss Page about it until the last minute."

I merely wish you to know that I did nothing unprofessional and gave Hart a square deal.

Elizabeth Page.

Chicago, June 13.

Editor Variety:—

I would like to ask the Weaver of the Weaver Brothers whose stuff he is doing and the makeup he is using playing a pitchfork the way I do a Broom-Fiddle.

Where did he get all his ideas? Did he ever see Fitts Cooper playing on a saw? He has been doing it for the past 26 years I know of.

My daddy used my Broom-Fiddle 45 years ago, and I have been playing it 25 years.

I know how long Weaver has been in the business through having played his home town, Springfield, Mo., when I saw him around the stage. That was six years ago.

This is the second time I have asked him to stop using my broom idea. Fred (Broomstick) Elliott.

Evansville, Ind. June 22.

Editor Variety:—

In Variety of June 18 there was an article in reference to my suing Joe Smith and Chas. Dale, and where they state that I was employed by them. I was never an employee but a partner with them for 14 years. The general public does not know my reasons for quitting an act like that just at the time of success.

The Avon Comedy Four was given a raise in salary and I was not informed of the matter.

I did not sever my connection with the Avon Comedy Four for any other reason but the above statement. That is why I have taken legal proceedings, and the case is in the hands of my attorney, Louis Collier.

Harry Goodwin.

Detroit June 17.

Editor Variety:—

In Variety of June 11, Harry H. Coleman, as he styles himself, in answer to "Lifting" my material, states that he never saw our act. But he failed to state he acknowledged to me that he knew the gags were mine, but as they fit so well in his act, he had no idea we would mind if he used them. He also told me a friend gave him the gags, but told him that they were being used by us. He gave me his word that he would cease using them at once.

We heard a few days ago he was still using them and other artists' material as well. John J. Black.

(Black and Milford.)

## AGAINST THEATRE TAX.

(Continued from Page 1.)

was at one time dramatic editor of the "Evening Mail." It is reported they purpose sending out one man ahead of each prominent speaker, including probably Elihu Root, Charles E. Hughes, William Howard Taft and others, with a galley proof of each speaker's oration, and co-operating with the newspapers in every town similar to the manner in which a show is taken care of in an out-of-town engagement.

ANNA WILSON

New Act by JOHN HYMAN.

## IDEAL VAUDEVILLE?

## Readers Asked to Submit Opinion.

What is an ideal vaudeville bill? Letters should be addressed to Ideal Bill Editor, 154 West 46th street.

Bills will be printed as nearly as possible in the order received. Programs should be selected with the following points in mind: Eight or nine big time acts, from acts now playing or having within a year played vaudeville, practical playing in running order, reasonable financial limitations and variety.

Most of the bills submitted so far, especially those by lay readers of Variety, have run into enormous salaries. The ideal bill doesn't require all the headliners in vaudeville to qualify, but should be a standard vaudeville show that could play the Bushwick, Brooklyn, or the Royal, Bronx, if necessary.

Submitted by Mark Levy: Alley Up and Co. Intermission Pale Haggard Cuspider and Bent Girlie

Fuller, Buhl and "Babe" Ruth Sforzoth Suzzie Smutt Willie Whistle

La Mont's Fearless Flying Roaches Feinbergs

This bill was probably arranged after a generous supper of Welsh rarebit by the W. K. humorist.

By Jimmie Howard: Harry B Watson Intermission Rooney - Bent Ford Sisters

Revue Croella Fashion Eric Zardo Plate

Rae Samuels Wm. and Gordon Glen and Jenkins Dosley

This bill is impossible in lay-out and cost. Every act is a near headliner or headliner.

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This bill is impossible in lay-out and cost. Every act is a near headliner or headliner.

By J. F. Furlong, Jr.:

Moran and Julius Tannen Weiser Intermission

Leo Beers Ford Sisters Alan Brooks and Sophie Tucker

Co. Ahern Troupe

A sane contribution as far as cost is concerned. The acts are spotted correctly. It should play smoothly as well. One of the acts hasn't been identified with vaudeville lately, but qualifies as a standard vaudeville number. It holds plenty of variety.

By Howard Mack:

Pederson Bros. Intermission Deiro Herman and

Sheila Terry Shelley and Co. Rockwell and Fox

Low Docketader Wirth Family Mason and Keeler

Not well arranged nor laid out. Its redeeming feature is variety.

By Louis Garfinkle:

Moran and Mosconi Bros. Weiser Intermission

El Cive Jimmy Hussey Imhoff, Conn and Co.

Corneen Van and Schenck Allen Rogers Rath Bros.

Four headliners.

By D. Freud:

Mr. and Mrs. Jane and Katharine Gordon Wilde

Tuck and Claire Intermission Mr. and Mrs. Harry Puck

Jimmie Barry Gus Edwards Anna Chandler Victor Moore

Plenty of variety and within reasonable salary bounds. Well laid out.

## CHI'S EQUITY MAN.

(Continued from Page 1.)

regarding the criminal record of his chief critic for "The Actor," who had been imprisoned in London as a German spy, led to a quick severance of that relation. The price was raised to 15 cents, but as Keyes only had about 300 copies printed in all, the difference was negligible.

The charity fund matter was a public scandal, as the cause had originally been widely published and had touched the heart of the entire community. Lillian Scott, an artist, ill and destitute last March, was the beneficiary of a subscription to bury her little son, Bobbie, and save him from potter's field. Her eldest son, Eugene, was in the Children's Memorial Hospital, and her husband, Robert C. Garrod, was employed in a small burlesque theatre. The couple had been separated, and Garrod, when appealed to to bury his baby, pleaded he was broke. The chorus girls of the show raised \$23, and the manager advanced Garrod \$12 on his salary. The money was entrusted to Garrod, who ran away with it and abandoned his wife, his child and the dead baby.

Friends subscribed \$167 and the child was buried. The case was called to Keyes' attention. He started an additional fund, soliciting contributions from men like Aaron J. Jones and Sidney Cushing. Dressing rooms were canvassed and it was generally supposed that between \$700 and \$800 had been raised. Keyes gave Miss Scott a check for \$20, paid her hotel bill (\$2.50) and from time to time gave her small amounts; he also paid the fare for Eugene when he recovered to send him to Fremont, Neb., where Miss Scott was then playing in an act. In all Miss Scott, who is now here at the Revere House, says she received \$285, but claims Keyes told her the subscriptions had gone beyond \$700.

Miss Scott says that when she made demand on Keyes for the rest of the fund he questioned the uses she had made of what money he had given her and told her that the balance was near; exhausted, as he had used a portion of it to bury a chorus girl and for other charitable purposes, she says she asked Keyes to name the girl, and he refused. Miss Scott retained an attorney, who consulted with the public prosecutor. The latter sent for Keyes and demanded a showdown of accounts. Keyes says that official exonerated him. The State's Attorney's office says it is investigating.

Monday Miss Scott retained Benjamin H. Ehrlich as her attorney, requesting that he take civil action against Keyes for recovery of the money which she claims is due. Ehrlich called up the theatrical newspapers and asked that all contributors to the Scott baby fund communicate with him so that he can get a line on how much was gathered. Ehrlich is in the Woods theatre building.

## Bigelow Imbroglio.

The Bigelow Imbroglio grew out of charges that the Actors' Equity booking exchange, as superintended by Keyes, is partial; that Bigelow favors his former clients and that Keyes had promised to put an actor, a member of the order, in the job instead of a professional agent who has always made his living from the earnings of actors. Bigelow to join Keyes' enterprise, and in aid gave up a well-established agency to have a contract. A petition was started and 69 names signed, addressed to the New York heads of the A. E. A., demanding that Bigelow be replaced; Keyes started an opposition petition which had 50 signatures at about the same time, to present against the hostile one.

The De Reent matter involves about 50 girls in the Reent's outdoor shows at Riverview and White City. When the "Marigold Frolic" opened Keyes forced the management to give every girl an out-and-out Equity contract on threats to close the show, and his demands were met. The Reent, who worked with Keyes on his alleged "club" benefit, and who took double-page advertisements in Keyes' paper, and has not been out of it for one issue, is known to be paying all his girls under the scale.

This was revealed when several girls from "Hitchy Koon," the show which closed abruptly when Keyes enforced payment for time spent in travel, wanted to remain in town and went to Keyes' own booking office for jobs. They were offered work in the Reent's amusement park revues, they say, at a maximum of \$20 a week, which they refused, and they left town outspokenly resolved to bring the matter before the Eastern A. E. A. officials.

In investigating the "club," Ernst, the business man on Keyes' trail since Keyes told him the American

## N. V. A. COMPLAINTS.

W. E. Lawton, producer of the Ushers' Quartet, has filed a complaint against the act known as the Four Singing Ushers, alleging infringement of title. Lawton is musical director of the R. E. Moss houses. The Ushers' Quartet (four women garbed as ushers), started in the Moss theatres and are booked for the Pantages time. The act complained against, Four Singing Ushers, is now playing the Loew time.

Frank A. Burt against Ward and Raymond, Burt claiming infringement of "finger snapping" business. J. Royer West against Buzzell and Parker infringement on gag, which starts with "What lovely hair you have."

## THE JUDGMENT RECORD.

The following is a list of judgments filed in the County Clerk's office. The first name is that of the judgment debtor; the second the judgment creditor, and the amount of the judgment.

Francis X. Bushman; Marcellus Garage Co., Inc.; \$217.45.

One HRL, Inc.; J. J. Dealy; \$50.-214.04.

Charles E. Cook; A. Ward; \$767.31.

Rudolph Priml; James McCreary & Co.; \$234.66.

Geoffrey C. Stein; Greenwich Village Players Co., Inc.; \$24.30.

Norman Trevor; Richard Lyrio Renting Co.; \$164.10.

Sam Ehrlich—Longacre Operating Co.; \$49.97.

## NEW ACTS.

Harry Armstrong ("Every Sinner") and Eddie Wakefield, two-act.

Callahan and Bliss, former burlesquers, two-man act (Rose & Curtis).

Grayce Quinn has replaced Ella Lory with McDevitt and Kelly.

Fisher and Lloyd, two men, black-face, singing and talking. Fisher was formerly of the U. S. Carol Trio and Lloyd of "Honeyuckle and Violet."

Gluck and Hyman, two men, singing and comedy.

Hilda Carling, a Swedish tea dancer whose appearances have been confined heretofore to London and the Continent, will make her American vaudeville debut June 28. Miss Carling will be assisted by a ballet of 8 girls. Paul Durand booked the act over here.

Hill and Peggy, two act.

Jack Goldie in "Thoney Hits" by J. H. Hyman.

Theatrical Hospital had authorized him (Keyes) to "split" a donation to the hospital between the hospital and his "club" (a claim denied by the hospital) found no traces of any organization. No meeting was ever held except by Keyes and his own office staff, if that much, to apply the money raised at the dances toward any such project.

## Dance in Equity Name.

The dance was given in the name of the Actors' Equity Association without reservation. Equity members gave their services free and the Hotel Morrison donated the use of its ballroom. Since then, and as far as Ernst was able to find, before then, no club charter has been applied for, no club of this nature has been incorporated, no temporary organization of any sort is visible.

In explaining his side of the matter, the advertising promoter for the dance, who was said to have pocketed 10 per cent. of the gross receipts, said he only got 30 per cent. He also stated that the rest of the money went to Keyes, and that, therefore, the Equity was the direct beneficiary of the affair, so there should be no complaints. He said the total was too small to serve as even the nucleus of a club, and that the club had never been seriously considered—that the money was originally intended for the purpose of buying furniture, and that the press agent of the affair, seeking a plausible reason for raising the money, had invented the "club" idea.

Raymond Hitchcock returned to New York "burning up," as he himself said, over the treatment he had received from Keyes. He said that Keyes had rushed at him and "bawled him out," raised his voice, threatened to close the theatre against him through the house management, loudly threatened to "take away his card," and had shouted that he (Keyes) would "show a few of these fresh guys who was running things." Hitchcock said he would call at the Equity office in New York on his arrival "before breakfast."



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## FRANCIS RENAULT

RETURNS WITH

\$10,000 PRODUCTION

(ENTITLED)

## "A FANTASTIC REVUE"

Next week (June 28) Riverside Theatre, New York.

JENIE JACOBS—Personal Representative.



## SHOWS IN N. Y. AND COMMENT

"**Abraham Lincoln**," Cort (18th week). Practically set for the summer and has a chance to continue into next season. Drew \$11,000 last week, very good figure for a drama type in June.

"**An Innocent Idea**," Fulton (14th week). Little under \$5,000 last week. Would have probably stood better chance had it been offered in the season.

"**As You Were**," Central (22d week). \$10,000 or a little under last week. Sam Bernard out of cast and missed. Herbert Corbitt only remained three days, and Dick Bernard now in. Claim being made for summer stay.

"**Betty Be Good**," Casino (15th week). Final week; its closing not a surprise, since it has never reached beyond \$12,000. Successor not definite, but "Dorsey" Around might come in. That show had been mentioned for Hippo and Astor.

"**Beyond the Horizon**," Little (22d week). Final week, house going dark. Could have stayed longer, not a losing week. Was one of the season's surprise hits and regarded as fine American drama.

"**Cinderella on Broadway**," Winter Garden (1st week). Premiere postponed from Monday to Thursday.

"**Civilian Clothes**," Morosco (11th week). Appears to have been brought back because of contrast with William Courtenay's calling for two weeks more than could tour. Closing Saturday. House dark.

"**Ed Wynn's Carnival**," Delmar (12th week). Was big at New Amsterdam and promises continuation here. Moved over Monday \$10,000 last week. Has averaged over \$10,000 weekly.

"**Fall and Rise of Susan Lenox**," 44th Street (1st week). Last week was first full week of run, not over \$5,700. Whatever chance this attraction has was spoiled by bringing it to Broadway in mid-June. Planned to remain through July.

"**Famous Mrs. Foe**," Miller (27th week). Boxed \$5,000 last week and still going. May run through July.

"**Follies**," New Amsterdam (1st week). Opened Tuesday night at \$10 top regular top scale \$1. Figured to play to a gross of around \$10,000 weekly. Production promised. Comedy week.

"**Foot Loose**," Greenwich (7th week). For a small attraction has been going along nicely. Management claims summer run for it, probably lasting through July.

"**Flowerdew**," Century (12th week). Doing fairly well of late, little better than breaking even. Opening of "Century Frodo" dated for next week (July 1) should attract fresh interest downtown.

"**Gold Diggers**," Lyceum (24th week). Laying up to all claims

of being one of the greatest comedy attractions in years. Pace undiminished. Heat sale extends into August.

"**Money Girl**," Cohen & Harris (18th week). One of Broadway's brightest musical attractions. Better than \$15,000 last week. Looks sure for all summer.

"**Jane Clegg**," Garrick (18th week). Was due to close at end of month, though no announcement to that effect has been made. Co-operative plan giving it extra lease of life.

"**Irish Players**," 24th Street (1st week). Playing downtown. Moved to Broadway with extra one-act play feature, "O'Flaherty, V. C." Show place.

"**Irma**," Vanderbilt (13d week). The advance demand not quite equal to what it has been, but show is selling out and indications are that it will continue past through-out summer.

"**Little**," New Haven (15th week). Pull of last week, but still playing to real business. Looks safe for summer, with a downtown theatre mentioned for it next month.

"**Lightnin'**," Gaiety (23d week). \$12,700 last week. That gross is credited for the Gaiety at any time, not above summer. No stopping this wonderful draw.

"**Night Boat**," Liberty (11th week). Not yet affected by heat or entrance of new attractions, and still playing to capacity with around \$12,000 weekly.

"**Not So Long Ago**," Booth (14th week). Around \$7,000 weekly, which nets a good profit. Small cast without star. Business should continue through summer.

"**Scandal**," Shubert (14th week). Switching over from 23rd Street has not passed out as well as expected. Piece about drawing to end of run with a few weeks more to go.

"**Scandals of 1920**," Globe (13d week). Seasonal business more opening. Last week a takings better than \$24,000, the extra amount figured in the opening night at \$5 top, more than made up by standard.

"**Shavings**," Knickerbocker (19th week). Final week. Show closes run and returns on road in August.

"**The Hotentot**," Cohen (17th week). Figures to remain two weeks more. Attraction one of the best vehicles for William Orlin in years.

"**Seeing Things**," Haymarket (13d week). Opened Thursday last week, getting bad break from the critics. Does not figure to stand much of a chance.

"**The Storm**," 45th Street (29th week). Around \$5,700, with no time limit on run. Attraction and house have not passed as yet, but such an arrangement probable for balance of stay.

"**What's in a Name?**," Lyric (15th week). Cast changes being made. Better terms probably keeping this one in.

CHICAGO WEATHER  
A VARIETY SHOW

## Heat, Then Rain, Finally Nice and Chilly.

Chicago, June 23.  
Business started terrible Sunday and Monday in a heat wave, remained that way through two days of rainstorms, picked up Thursday with remarkably cool, clear weather. Estimated box office receipts for the week:

"**Mamma's Affair**," (Cort, 2d week). Very well liked, \$9,000.

"**Golden Age**," (Blackstone, 10th and final week). \$9,000 with cut rates; going to New York next season and has good chance for short run as it appeals to limited clientele.

"**Three Wise Fools**," (Power, 5th week of return engagement). Passed \$5,000 and can stay till August with limited cut-rate audience.

"**The Sweetheart Shop**," (Illinois, 10th week). Never heated, \$11,000 and good till Labor Day around that figure.

"**To-Morrow's Price**," (Woods, 1d week). Watched with interest, has held up stoutly though not getting important money during weather uncertainties, over \$3,000 and advance sale strong.

"**Passing Show**," (Garrick, 1st week). Directed by critics and was birds as the heat Winter Gardeners in years, not quite selling out, however.

## NEWS OF THE MUSIC MEN

When John Abbott, executive manager for the English music publishing house of Francis, Day & Hunter, was in New York a couple of months ago he started negotiations with Remick & Co. to handle that firm's publications in Great Britain, and finally made a contract with them to take effect at the ex-

closure of nature's unkindness but a catch had passed \$11,000 and going up.

"**Poker Ranch**," (Olympic, 4th week). Closing rounded out entirely when it turned center, \$5,000 last figures yet, may stay through July, but not likely.

"**Century Midnight Wheel**," (La Salle, 1d week). Not getting impressive dough, well below \$5,000.

"**Greenwich Village Follies**," (Knickerbocker, 6th week). \$11,000.

"**Hitchy Koo**," (Colonial, 3d and final week of return). \$14,000.

"**Welcome Stranger**," (Cohan's Grand, 25th week). Still making money, passed beyond \$10,000 good until September.

William A. Brady protests against the report in the above department last week that his daughter Alice Brady, in "Forever After" in her final 19th week at the Garrick played to but \$5,000. Mr. Brady says that "Forever After" closing week ran over \$11,000, and that Miss Brady could have remained in Chicago over the summer if health permitted.

piration of Remick's present contract with Feltman & Co. Herman Barrow, a third music publisher in London, heard about it and was competing by offering somewhere in the neighborhood of \$50,000 advance royalty. After going to Detroit and Chicago, Abbott finally persuaded J. H. Remick personally that F. D. & H. was the only house in England that could do justice to such an important catalog as Remick's, and Remick instructed his New York office to close with Abbott. Meanwhile Feltman heard of the danger of the catalog slipping from him and visited America personally, starting for New York the day after Abbott arrived back in London with the contract in his pocket. Barrow then commenced work on a big press stunt by sending a messenger from London with a contract and a draft to close the deal. The Plaza Co., American music jobbers has been acting as Barrow's agent. The messenger boy left London to the accompaniment of a good deal of publicity. He returned quietly to London.

Harry Link, manager of the Philadelphia branch of the Harry Von Tilzer Music Publishing Co., has joined the Fletcher, Brown & May Co. He will make his headquarters at Atlantic City.

The following publishing concerns joined the Music Publishers' Protective Association at the last regular meeting: Walter Jacobs, Boston; Huttinger & Ishworth, New York; John Church, Cincinnati; Carl Fischer, New York; J. Fischer & Bro., New York; Oliver Ditson, Boston; Estate of Hamilton Gordon, New York; and Gamble, Hoged & Co., Chicago.

Henry Davis of the Blumson Agency set settled with Waterman, Horton & Snyder, waiving all rights to the song "Jean" for \$250 and a stipulation this name would appear on the title cover. Davis wrote the song in collaboration with Sheldon Brooks and Ernie Erdman. Brooks sold the song to the music publishers for \$500 while Davis was on the road. Davis was informed his name wasn't on the professional copies. He consulted his lawyer, who told him that he couldn't recover money as he and Brooks were in legal partnership, but that he was entitled to have his name on the song as co-author. Negotiations were then entered into with the firm.

Henry A. Frederick Goldsmith, the theatrical attorney, are defending Fitzgerald, Caruso's chauffeur, who was "poked up" in the dragnet in an attempt to solve the mystery of the new mysterious \$100,000 gem robbery at Caruso's home at Northampton, N. J., which occurred several weeks ago. Just before the lawyers started for Long Island last week to represent their client, Frederick Goldsmith was asked what he thought of his client's case. He turned and said, "Before we are through with this case we'll have Caruso singing 'Tardarella'." Tell that to Fred Fisher.

The employees of Remick & Co. are to have an outing Sunday, June 27, at Menger's Park, New York State Island. In addition to the athletic events there will be a baseball game between the Remick employees and the Irving Berlin staff.

Max Silver has been appointed sales manager for Chas. K. Harris.

Mark Morris is now in charge of the Fred Fisher Chicago office. Billy Knight has succeeded Morris as manager of the Fisher St. Louis branch.

The Music Publishers' Association of the U. S., which embraces the publishers of classical and standard music, such as G. Schirmer, Novello, Boosey, etc., adopted a resolution at their convention in New York last week whereby the entire membership of 10 will join the Music Publishers' Protective Association as a body July 1.

At the request of R. C. Mills of the M. F. P. A., who is also chairman of the creditors' committee of Gilbert & Friedland, Inc., the sale of the assets of the bankrupt music publishing house has been postponed indefinitely. It was to have occurred last Thursday under the direction of Charles Shengood, auctioneer for the receiver of the bankrupt.

Joe Jacobson has been placed in charge of Irving Berlin's new Pittsburgh office, succeeding Dave Wohlman, who has been transferred to the home office.

Creditors of Gilbert & Friedland were called for a meeting at the office of the receiver, John L. Lytle, yesterday (Thursday) to consider an offer of \$7,500 made for all of the assets of the firm, recently placed in bankruptcy.

WANTED - CLEVER PRINCIPALS for the Erie Beach Casino. Apply New-Law CANTON Casino.

## INSIDE STUFF

## ON LEGIT

An inside story connected with the closing of a Broadway play recently did not come out in print, nor was the abruptness of the closing, considering the success of the piece when ending, commented upon by any of the theatrical writers. The star closed the show and theatre upon a momentary impulse through anger. He had not been taking the best of care of herself, according to the belief of the manager of the attraction. Hearing with her for some time, the manager at last in desperation ventured to suggest a somewhat different course. He had no sooner reached his suggestion when the star said: "Just a notice. This show closes in two weeks." And it did.

Frederic McKay is Scotch by inheritance and as a consequence has figured out a new idea to stir up strife. He makes the contention that where an author has an agreement with a manager for a certain percentage of the gross receipts and the manager sells the house for a night for a fixed sum, the manager is legally beholden to the author for a percentage of the gross taken at the gate.

For example, if, as happened the other night, the American Legion bought the house for one night at the Riviera and sold seats at \$10 apiece, that did not interfere with the author demanding his bit of the gross.

When Morris Gest returned from London several weeks ago he expressed in no mild terms the vast difference in social standing of the English manager as against the American manager, saying the former had by far the best of it. Mr. Gest showed particular jealousy over what he called the gentlemanly fashion of being enjoyed by the English managers. He mentioned one case, how the Englishman had his Rolls-Royce, his home with spacious grounds in the suburbs, and his kitchen. Asked why he couldn't live likewise, Gest said "He couldn't afford it." Last week Gest procured a home at Hydeau, N. J., and as he already had a car, all that was necessary to make it even with his English friends were the children. Gest said that was easy, since his chauffeur had two kids and they would suffice.

George (Red) McKay has blossomed out as a playboy on the town and within a period of two months admits he has beaten the ponies for \$30,000. Red is in "Money Girl" at the Cohan and Harris, the place being the musical version of "Cheekers" the racing melodrama, with "Red" playing the role of the tout. It is his first time in a Broadway show and he figured it out that he ought to prove his luck. He shows a \$5,000 motor car, says the mortgage is paid on his Prospect home, and has a substantial bank balance to prove that he is collecting from the bookies. "Red" admits that his bets are not made on his own dips but that he has many "information." He gave some friends "them women's one day and claims to have had five on another. The only question about "Red's" winnings is how much the bookies will take away from him when his luck turns, for he says that betting \$250 on a race is just a poker's bet the way he is carrying on.

George Maxwell walked out of "Flowerdew" Monday, but returned Tuesday. The comedian objected to a rule that calls back stage must first send a card to the players. It is said that the rule was lifted in Maxwell's favor.

## INSIDE STUFF

## ON VAUDEVILLE

At a directors' meeting of the Light's Club the subject of last summer's performance for the benefit of the club resulted in a club official being placed in a delicate position—though he doesn't think so. The Light's "crusade" about the island, giving shows which netted a tidy sum and one of the most diligent workers was the official in question. Still, it was alleged purchases made of a quantity of materials supposed to have been ordered for the club really went to the individual's home in Prospect. Report accountants were recently engaged to go over the club's accounts. They reported that just about \$1,200 was used in that way. At the directors' meeting the official was presented with the facts, which he didn't deny, according to one director present. Instead, the official "explained" that it was worth \$1,200 to the club for his name. Club members do not agree with that at all and an attempt to regain the money will be made. The official in question is a successful actor and is reported to be quite wealthy.

Fred Ward is qualifying as a bushy-batch dodger, and all because of carelessness. It's on account of his pocket to Havana last winter. When Ward went to pave the way for an invasion into America's winter capital of the Ziegfeld "Midnight Frolic," which, by the way, never came off, but Fred harkened to the music of the little spotted cubes and the "boys" took him for all he had—something over "one grand." Ward asked if his check would be accepted, that he might continue play, so his "paper" was on, the "boys" using the money he had just lost. In the end they got both Ward's complete bookroll and his check. The "boys" are known along Broadway, and when the check was found out of order, they started an attempt to collect via civil suit. Henry and Frederick Goldsmith represented Ward, but as they never could get hold of him to make answer, judgment was secured by default. On top of that the complainants secured a body attachment, which is the little matter Fred is trying to evade. His attorneys are asking for the defaulted judgment to be stayed and the case reopened.

The change in the vaudeville booking situation in Chicago, under which Chicago agents booking with the big time affiliations may place terms for consecutive bookings east and west through the local heads of the booking institutions out there, does not, however, permit a Chicago agent to establish a branch office in New York, nor does it allow a New York big time agent to open his own Chicago branch.

## CLEAN LYRICS FOR BEST VALUE

Speaking on the subject of popular music of the day, Mrs. Mary Oberdorfer, of Chicago, is reported addressing the music conference of the General Federation of Women's Clubs in Des Moines, last week, with the statement, "ninety per cent. of it (sheet music) would not be allowed to go through the mails if it were literature." Mrs. Oberdorfer is reported employing such other elegant adjectives on the same subject as "indecent" and "unspeakable." She also stated America stood on the threshold of a golden age, that the country was supreme artistically and that music should be among the first of the arts to be nationalized.

When gentlemen like Mrs. Oberdorfer are waking up to the fact that popular sheet music exceeds the conventions in its allegedly "smart" or "clever" or "dashing" or "naughty" punch lines—though it seems more conservative minds look upon them in a less complimentary light—music publishers may give this matter something more than a mere second thought. A Federation of Women's Clubs such as every metropolis, not alone the automobile city, boasts, can make things interesting—undoubtedly so—for this branch of the arts and crafts, and graceful, and the publishers know there are enough internal obstacles in the music publishing business to be surmounted without inviting trouble from the Great With-out, the public who comprise the sheet music buyers, and are the sole source of revenue for the trade.

Music publishers are too closely ruled by the vaudeville profession to apply the sterilizer to their product. The chief demand on the face of it is that popular song lyrics be funny, the funnier the better. What more sure-fire method to obtain this comedy than to make the catch lines roque? If they were roque alone, delicately or not, well and good, but when downright vulgarity is the usual result, is there any wonder welfare workers complain? Fifty per cent. of the so-called comedy songs contain lines not fit to repeat on the home plane open to ten-year-old Willie or thirteen-year-old Annie's gaze. The big phonograph concerns, as may or may not be common knowledge, are justifiably jealous of their good name and fame, and maintain a strict censor department which orders certain lines deleted and neither once written for vocal recordings on their lists where the lyrics is considered too coarse for use in the home. As a result one oft compares the sheet music lyrics with one sung by the windmill to detect certain changes here and there in the way of "sanctification" with the discovery the spicy lines have been replaced by words more nearly approaching the taste of a poetess.

Which may be proof that despite the constant clamoring by publishers for new ideas and new topics to write about it is the old fashioned, clean lilted that sells the most and is most in demand. But comedy is a much-debated thing, and if clean comedy, songs are so much the better. But rather than disastrously double extended suggestive comedy lyrics it seems the clear-headed, and they're the most profitable buying public, would preferably continue buying old-fashioned love songs and forgo the doubtful chuckle.



# WILL KING LEAVES FOR NEW YORK TRIP

## Show Opens New Loew State Theatre in Oakland.

San Francisco, June 23. Will King and wife (Clair Starr), left Wednesday for New York to remain several weeks. Herman King, a brother, accompanied them. Harry Davis, manager of the Will King Company, remains here having been supplied with sufficient funds to advance money to any member of the organization requiring same during the several weeks vacation. The Will King show is scheduled to open the new Loew State theatre in Oakland, which is expected to be completed the early part of August. The policy of the state in Oakland will be similar to that of the Casino the past season, featuring the King show which will appear in conjunction with the regular Loew road shows.

# "BOOTLEGGERS" ROAD TOUR.

San Francisco, June 23. "The Bootleggers," one of the many musical shows produced by John McArthur of Ye Liberty Playhouse in Oakland, opened its road tour at Vallejo last Monday to good business. The show jumped to Medford, Ore., where it will start a tour of Oregon, Washington, Idaho, Utah, Montana and Western Canada. Jack Sheehan, Eddie Gilbert and Eddie Harris are featured. Walter Kinbeck is ahead and Milton K. Smith is with the show.

# \$300,000 FRESNO THEATRE.

San Francisco, June 23. Architects are preparing plans for a \$300,000 theatre and office building to be erected in Fresno for the Loew interests. The theatre will be designed to seat 2,500. A one story and mezzanine market is to be erected on a Market street lot recently purchased by Ackerman and Harris. A lease on the structure is being negotiated by A. C. Blumenthal & Co.

# JOHN MACCORMACK SAILS.

San Francisco, June 23. John MacCormack sailed yesterday on the Ventura for Australia.

# NEW LEAD FOR ALCAZAR.

San Francisco, June 23. Ince Regan arrived here Thursday from New York to open July 4 as the Alcazar's new leading woman.

# Cowboys Sail for Australia.

San Francisco, June 23. Bailey and Cowan and Mrs. Lynn Cowan sailed on the "Ventura" June 22 for Australia, where they will join Hugh McIntosh's revue at the Tivoli theatre in Sydney.

# Redmond Company Switches.

San Francisco, June 23. The Ed Redmond Musical Comedy Company has switched its activities to San Diego after completing a stock engagement at the Joss Theatre in San Jose.

# Griffin's Minstrels.

San Francisco, June 23. The minstrel troupe being organized by Sam Griffin will start rehearsals next week. Thirty people will comprise the organization that will play this coast at \$1 top.

# Mrs. Rockler Tries Suicide.

San Francisco, June 23. Mrs. Louise Rockler attempted suicide while in a despondent mood last week by swallowing a quantity of poison. Mrs. Rockler has been entertaining in cafes.

# Crouch to Marry Soon.

San Francisco, June 23. Clay Crouch of Lloyd and Crouch announces that he will shortly be married to Kay Hering (non-professional) of Los Angeles.

# "Wedding Bells" Business Light.

San Francisco, June 23. Patronage was light for "Wedding Bells" at the Curran, where it opened Sunday.

# REDUCE STOCK PRICES.

Oakland Fulton Charges 75 Cents for Summer.

San Francisco, June 23. The prices at the Fulton, Oakland (stock) have been reduced from \$1.50 top to 75 cents top. The change in the admission scale is announced as "special summer prices." Last season George Elber, manager of the Fulton, ran a series of ads in opposition to the Ye Liberty and Orpheum summer stocks to the effect that "summer prices" meant inferior entertainment.

# WEST AND WIFE BACK.

San Francisco, June 23. Willis West and his wife (Hazel Boyd) arrived on the steamer China last week from Colombo, Ceylon. West was the principal comedian and producer for the Harvard Musical Comedy Company, which closed its world tour at Colombo April 3. Myrtle Dingwall, George Crotty, Daphne Leigh and Peter Heaton are playing concert dates in India, while other members of the company, including Pearl Jardiniere, Brownie Brownell, Jessie Williams and Rose Smith, are touring the world on a pleasure trip. Emma Ellsworth, also of the Harvard company, was married to an English officer at Karachi, India, last January. Wally Banvard remained in the Far East and will organize another show with people to be engaged in England.

# "NEW BOSTONIANS" OPEN.

San Francisco, June 23. John J. MacArthur's light opera company, the "New Bostonians," opened at the Columbia Monday night in "The Chocolate Soldier." The cast includes Jefferson De Angeli, Ann Tasker, J. Humbird Buffey, Marie Horgan, Detmar Popkin, Lavinia Winn, Edward Quinn, Leslie Leigh, Frank Risdale. A chorus of about thirty is directed by Paul Steindorf. Willis M. Goodhue will be in advance and Howard MacCullough is manager with the show.

# ORGANIZE MUSICAL SHOW.

San Francisco, June 23. Allen Curtis, formerly a director for Universal pictures, arrived here last week from Salt Lake City. His mission here is to organize or secure a musical comedy show for a stock engagement at the Strand Theatre in Salt Lake City. The Strand is one of the numerous theatres controlled by W. H. Munson in the Mormon city and was heretofore devoted to a straight picture policy.

# BAKER STOCK CLOSERS.

San Francisco, June 23. The Baker Stock Company at Portland, Ore., closed last week for the summer. Lillian Foster, John Lee and George Taylor of the Baker players opened at the Fulton in Oakland this week, while Miss Claire Sinclair, another member, will spend the summer here with relatives. Walter Gilbert, the stage director, opened a school of dancing in Portland.

# ADA THOMAS SUE.

San Francisco, June 23. Ada Hughes Thomas, manager of the Roy Welch Lady Singers appearing on a Chautauqua program at Grass Valley, was sued in that town for a doctor's bill contracted while there 11 years ago with another troupe. She alleged the members of the company were individually responsible. The judge gave judgment for the full amount.

# LOEW ROAD SHOWS.

Will Not Lose Week Through Casino Switching.

San Francisco, June 23. The Loew road shows scheduled for the Casino will not lose the week through the Casino switching from vaudeville to a production policy during the summer. The acts will be added to other bills in this vicinity, which will be increased. The local Hippodrome is playing seven acts this week instead of the customary five. With the opening of "Trivolities" at the Casino this week smoking is permitted in all sections of the house.

# "TRIVOLITIES" OPENING LIGHT

Show Pleases and Is Praised by Press.

San Francisco, June 23. "Trivolities," opening at the Casino Monday night, drew good down-stairs, but extremely light upstairs, especially in the dollar section, and Tuesday's attendance was even lighter. The show deserves the praise received from the press and first nighters. The exceedingly good vaudeville talent sent the production over exceptionally big, especially Henry Lewis, who stopped proceedings in two places, and Edward Gallagher's excellent straight work throughout, and, with Rolly, proved another strong feature. Frank Davis and Della Darwell, with their birdseed smart talking skit and Tom Nip and Charles O'Brien, dancing, and Richard Bold's excellent singing, also stood out, registering strongly, while contributions by Sophie Bernard, Lorraine Wise and Dolly Best were warmly received. Girls, numbers and costumes made a good impression and the "Lovers' Lane" number proved most effective scenically. The Battle of Bay Rum by Gallagher and Lewis just before the finale of the show was too late for best results and could be dropped to the production's advantage. Jack Josephs.

# DEMPSY GOING EAST.

San Francisco, June 23. Having been acquitted by a jury and absolved of the charges of evading the draft, Jack Dempsey will leave for the East shortly. His manager, Jack Kearns, is considering some theatrical work, and Dempsey may go on the stage, meeting o' corners. Kaufman and Lillian Retire.

# Kaufman and Lillian Retire.

San Francisco, June 23. Kaufman and Lillian, on the Loew-Ackerman-Harris time, will retire from the theatrical field after completing present contracts, when Kaufman will enter the dental X-ray business.

# Return to the Majestic.

San Francisco, June 23. The Del Lawrence dramatic stock players will return to the Majestic next month.

# ORPHEUM.

San Francisco, June 23. At the Orpheum this week Alexander Carr and Co. easily took the show's honors with an excellent playlet in which Mr. Carr's illustrious characterization of the Hebrew, both in comedy and emotional moments, registered an artistic triumph. He spoke from the character for a certain speech in which he recites with an English dialect a yarn about pessimistic Englishmen. This also scored. The big supporting company was good. The Melody Garden closed the show and suffered from many walkouts, for this attractively set musical offering was not fully appreciated. "Last Night," with Earl Cavanaugh repeated well in second spot, a Fred Stone and Frisco imitation by Anna Francis hauling down the biggest applause. Elsie Pilcer and Dudley Douglas took second honors with songs and dances and an especially lavish gown display. The French travesty by both and "The Frothinger Blues" by Douglas and some good patter injected laughs. La Zier-Worth and Co. opened with hand-to-hand life in a manner lending dignity to that endeavor. Earl and Sunshine pleased with dances of today and yesterday, but employed all together too much descriptive talk. This slowed proceedings, and they finished only to fair applause with old-fashioned dances. Merlyn did well next to closing with card stunts, getting laughs with wise cracks and plants. Josie Heather with a routine of apparently exclusive numbers of a comedy nature but of familiar ideas registered strongly with John McLaughlin at the piano and Bubbie Heather appearing briefly in a Scotch number and taking a bow at the finish. Jack Josephs.

# PANTAGES.

San Francisco, June 23. The Pantages bill this week just dragged along quietly until "The Police of 1920" appeared in fifth position. This was the first act to elicit any regular applause, and the two following acts kept up the pace and redeemed to a certain extent the dullness of the earlier part of the bill. The "Police" act uses the screen for introducing a fairly in-

teresting little plot. This tabloid contains and features Jack Henry, a fast-working light comedian, and William Feltard, an acceptable straight, a couple of other men, a pleasant assortment of girls and Beatrice Brooks, possessor of a pleasing voice, complete an entertaining act. Little Pipifax and Co. made a strong closing number, the knock-about clowning stunts getting big laughs. Much appreciation was also shown for the straight's witty tumbling. Weaver Brothers, next to closing, won the show's applause honors as a couple of natural rubes in "The Arkansas Travelers," playing perfectly good music on saws with bows and hammers, finishing with both playing a single saw. Miller and Capman, an excellent male team, displayed dance ability in a fair routine, but appeared handicapped by the musicians in the pit not marking time, and finished to light returns. Fashions de Vogue was a draping turn with a couple of models, and passed quietly. The draping is excellent, but the singing efforts detract. The Flying Weavers, with strong jaw work on a revolving apparatus, made an attractive opener, and Billy Smart appeared fourth with violin selections. A plant singing from a box was eliminated after the first performance Sunday. Jack Josephs.

# LOEW'S HIPPODROME.

San Francisco, June 23. The seven acts at Loew's Hippodrome this week and the usual feature picture made on long a show that some of the acts didn't even appear at all at the Sunday shows. The Handow Trio opened fairly well with a comedy equilibrium offering. Spencer and Rose, a light comedian and a straight with familiar talk, got big laughs and a big hand for good eccentric dancing. Ryan and Moore, a mixed team, pleased with a neatly presented singing offering. William Sisto, an Italian monologist, went over big with good laugh-getting material. "Honey-moon Inn," an unusually good tabloid with Charles Young, an exceptionally clever light comic with an individual style, scored a big success. Corina and Verdi stopped the show with excellent violin and cello ability, injecting original comedy for big laughs. Tom Davies & Co., with some good dialog and situations in "Cheekmated," a domestic farce, gets laughs, though the present act is only fair. Jack Josephs.

# McVICKER'S, CHICAGO.

Chicago, June 23. Morris and Kress, two girls, begin the proceedings with a combination dancing and skating act that fails to do anything in particular. Martin and Elliott in No. 2 position do little better. These boys dance well but lack personality and punch. Harry Bussey began to pick things up. He has a genial sort of smile and certain sang froid that lands him on both feet. He opens with some fake magic, does a little club juggling, paces at a fake cartoon, plays with a steel guitar for a few minutes, then delivers one of those whining numbers from it, and closes with a dance, and through it all keeps up a running fire of talk that is not built for heavy laughs, but is pleasant. The audience liked him very much. Next was a distinct novelty, Erford's Golden Wheel. The act opens in full stage, using a massive cylinder with three very look-alike girls in colonial wigs and white tight peep-upstages. The girls climb into an intricate looking rigging, that is none the less beautiful, and proceed to deliver an iron jaw and swinging ladder act. Two of the girls do the teeth hanging and ladder posing while the other rides a bicycle sort of contraption in the center that propels the rigging. The act was a hit. Gordon and Belmar had easy going, Ernie's fly delivery and Miss Delmar's fresh, delicious personality sliding them into easy favor. Al V. White and company, with a human appeal sketch based on some do-

men's tangles, held the interest of the audience, and at its conclusion took five curtain calls without an effort. Allman and Gould, double blackface, were a laughing riot. Bernival Brothers and company closed the show with an act that is good enough for anybody's circuit. Opening in one, the two boys play a violin selection that holds them in their seats that may have had ideas of leaving. The setting then goes to two, with a flood light thrown on a Venetian street scene, and one of the boys playing a violin off stage while a gondola enters with other brother playing the accompanying violin and the "company" propelling the gondola and singing a catchy number in a good baritone voice. The lighting for this section of the act is perfect. The act closes back in one with a double violin number. It was a clean hit and deserves much better things than a closing position on the small time.

# HIPODROME, CHICAGO.

Chicago, June 23. Marie Rossi proved to be a very poor opening act. Miss Rossi has a beautiful voice and refined appearance, but her act lacks color, the opening number being particularly poorly chosen. In another spot she would undoubtedly have gone better, but at the best her act needs another selection of songs. A good ballad or comedy number would help wonderfully. Green and LaFelle picked things up and put life into them. The girl sings blues and jazz numbers as they should be sung and the man at the piano is a perfect foil for her. His piano solo had the added spirit of being funny and was well liked. The Three Falcons do a ring act that contains all the stuff, done fast and snappily. Harmon followed and scored a clean hit with a series of straight violin numbers. The man is surely master of his violin and could do wonders if he developed some personality. "The Fashion Minstrels" was the big hit of the show. The act consists of two principals and six girls, but they are far from being chorus girls. Every one of them works and works well. A couple of them could do a single or double act with the material they have. The two principals, one a straight singing girl and the other blackface, carry a theme through the action of the piece that makes it easily class a caliber. Lillian Watson breezed on next to closing and registered a hit. Color Girls, an electrically lighted posing act, closed the show and was well liked.

# COWBOY ELKS' STUNTS.

Chicago, June 23. In connection with the national convention of the Grand Lodge of Elks here July 3-11 one of the features will be the deciding of the cowboy championships. To stage the contests the committee is building a half-mile track 60 feet wide and with grand stands for 25,000 persons in Grant Park. Housing arrangements for 100 head of horses and cattle have also been installed.

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## GUS SUN, INC., MAY "FLOAT" IN CHICAGO

Promoters Admit Big Activities Pointing That Way.

Chicago, June 23.

Gus Sun has been flirting with propositions toward Wall Streeting (or rather La Salle Streeting) his circuit, along ideas similar to the solution of Orpheum Circuit.

To this end Gus Sun has been in consultation with W. J. Moore, president of the American Bond and Mortgage Co., and Robert Beck, theatrical promoter extraordinaire. It is now possible an issue of Gus Sun, Inc., will be announced on the Chicago curb or board. Chicago is selected because the main Sun interests are in the Middle West.

Moore first introduced Sun to big stock deals when he floated the Broadway theatre, Columbus, a heavily capitalized venture which Moore and Beck distributed to Columbus business men in a jiffy. They were the promoters of the Woods theatre, Chicago, although no stock was sold in that instance or in the new Woods house and the two projected Selwyn theatres here, which they also negotiated.

Moore, one of the oldest of the conservative investment bankers in the West, has lately become enthusiastic about theatrical properties. It is known that he has faith in mid-western amusements as a tid-bit for mid-western investors. Sun is also known to have had some manner of negotiations with Aaron J. Jones, though Jones says he did not see Sun. Sun was accompanied by Billy James, head of the Broadway, Columbus, and did not visit the Keith or W. V. M. A. offices.

Mr. Moore says there is some back for a story regarding big activities for Sun, but he cannot give details right now.

Frances Ingram, Single.

Chicago, June 23.

Frances Ingram MacVitty Marks is single again. Dr. J. B. Marks had their marriage annulled on grounds that it took place less than a year after her divorce from Karl MacVitty (Gaskill & MacVitty), the former producer, who ran away to South America and deserted her. The woman is an opera singer.

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## SPINGOLD ROBBED, IMPOSTER BUSY

Agent Nicked for Valuables and Credentials.

Chicago, June 23.

Harry W. Spingold, the Chicago agent, returned home with a sour taste for New York. Just before he left he was robbed of \$300, his railroad ticket, scarf pin, cuff links and everything else portable in his room at the Hotel Claridge, including some letters and cards. The latter hurt more than all the rest, because he is receiving bills from hotels, etc., as the thief is apparently traveling under Spingold's name and using his credentials. The one bright spot was a check for \$10 from a hotel in Washington, with a letter stating that they had overcharged him. This, for Washington, is going home.

Spingold requests that the world at large take notice he is in Chicago and nowhere else, and asks that if any stranger holds himself forth as Harry W. Spingold, the nearest policeman and himself be notified.

## ROBINSON HANDS LYNCHED

Attack on White Girl Took Place on Lot; Six Held.

Chicago, June 23.

The circus that employed the negro minstrel who attacked a girl in Duluth, leading to the lynching of three men and the arrest of six others, was the John Robinson Show.

The attack took place behind the animal tent, where the girl and a young male escort were seized by the nine men, six of whom criminally assaulted her.

Three of the suspects had left town with the show and were taken off at Virginia, Minn.

## MANAGERS SEE MUSICIANS.

Friendly Feeling Existing. Settlement Expected.

Chicago, June 23.

The Chicago theatre managers and a committee from the musicians' union met yesterday. Nothing was agreed upon and an appointment for another meeting was made.

A friendly feeling was exhibited on both sides. It is expected an agreement will be reached.

## DALLAS GETS INTERSTATE.

Only Booking Representative Left in Chicago.

Chicago, June 23.

The entire local office of the Interstate (vaudeville) Circuit of the South is moving from this city to Dallas, where Karl Hobbittselle, the Interstate's president, will hereafter make his headquarters.

A booking representative will be left at the Western Vaudeville Managers' Association.

## BEN JEROME WEDS.

Chicago, June 23.

Ben M. Jerome, composer and director with the "Century Melodrama," was married to Billie Caulfield of the show's chorus.

Frank Fay was host at a midnight supper in honor of the bride and groom, which was attended by 200 stage notables, on the stage of the La Salle.

## PALACE, CHICAGO.

Chicago, June 23.

Kitty Gordon appeared sans her backless gown and gownless back at the Monday matinee, having suffered a tip-up on the trunk line. Jack Wilson, showed in a stage hand's mud uniform. It is doubtful whether the Gordon-Wilson combination ever went over any stronger, nevertheless, despite the utter absence of Guy and Pearl Magley, the dancers in Miss Gordon's portion, who could not work at all because they had no proper clothes, and did not come on. Her page-boy, her pianist and her box-singer of-ficiated in street attire. Her dog chased fans on the grand piano, revealing perfect stage presence in spite of the adversity, until the pianist removed him from the presence of the stage.

Miss Gordon looked ravishing in a kimono sort of Oriental slip that she either carried in her bag (it might have been her bodice or apparel) or she may have picked it up in a hurry at a local store, and Clarence Seana made a neat little speech explaining things. The songs and comedy drew most satisfactory results. Wilson, using material culled from all the books of time, doubled up the audience from the start. Vera Heford got a rousing hand after her "I Want (Griffith) bit," and when Miss Gordon re-entered she did it with dramatic perfection so that it scared some of the house. She graced the rest of the affair with her stellar presence, her impressive poise, her pluperfect person and her penetrating personality, and when she came to the sincere bit of tragedy she shamed a lot of stars who do that stuff on the level. It went to a big hand and a speech by Wilson. Frank De Voe had knotted up the show before the Gordon entrance. That boy improves on improvements, and this reviewer must reiterate his prophecy that Broadway will rub its eyes over material, notably a "soda feed" poem written by J. P. McEvoy, a local poet, that was a howl. His vamp bits rang from the rafters. Harry Heford, his assistant, likewise in promoting himself from a pianist to a comedian. It is an ideal vaudeville act, getting the clamor from start to finish and keeping it up all the way in between.

Hubert Kinney and the adorable Curstone, that little blonde who dances like a young Parvula, drew plenty of appreciation. The girl made a tactical error in choosing her stage name, as she is not easily forgotten and her name is not easily remembered. She dances like a young willow reed in the wind. She looks adorable and she has a smile that tints it all with just the right pastel touch. Kinney is an athletic young dancer of boyishness personality, and technically does excellent work. There is also a male pianist who smiles.

Bruce and Duffel went over neatly with a four-people act, "Turn the Keyhole," using blackmail, that old and never-failing comedy subject, for effective gleanings. The American public always has looked at cheating as funny, witness the veteran burlesque across where the subterfuge "tricks" the combs, etc. "Turn the Keyhole" is deft and as good as any of the type. It was written by Hillard Roth. Bruce and Miss Duffel (Margot) played the leads with conviction and emphasis on the punches. But Margery Newman, in a maid bit, was fresh as a flower and almost too natural to be real—in vaudeville. Lucille and her educated bird, Cockie, thrived until the finish, when an orchestra cue went all wet and killed the finale; the cockies works on music cues, and when the orchestra repeated the exit music the bird repeated its trill, anti-climactic it to Miss Lucille's unhidden annoyance. She was too peeved to take a bow.

Dave Brothers opened in athletics and Page, Hack and Mark closed, the latter using the appropriate billing "Wait for the Finish." A quality number did, it was a spectacular hand-balancing bit. The turn started slowly but worked up well.

## MAJESTIC, CHICAGO.

Chicago, June 23.

This line up is not the happeniest of the season by a long way. Page and Hack and Mark closed, the latter using the appropriate billing "Wait for the Finish." A quality number did, it was a spectacular hand-balancing bit. The turn started slowly but worked up well.

Harry Langdon, his own face somewhat altered but still the same sunny, was a continuous laugh in November 1 and a smart head that permitted him off his comedy routines. This act threatens to become one of those hardy perennial. It is good fun and snappy action and to mention the mechanical subtleties of its accompaniment. Charles Howard, a distinctive comedian with a method that is a patchwork of several better known entertainers, pro-

vided a reformed saloon turned into a drug store and a drunkard poured into a near beer feed. Howard is funny most of the time, but he works like a squirrel in a wheel. In his support are Donald Roberts, a very tall and good looking chap with pleasing person and not much talent, and Victoria Dale, a good-sized doll baby who has a wealth of charms, an easy dancing manner, a breezy individuality and an uncanny knack of wearing her very pretty clothes. The act did not score, but got by very decently.

Tricie Ferguson, with a head-dress of white feathers and a cloak designed to make the fat fatter, told her surprise party stuff, including a sad poem about a three-legged Aladdin who lost his fourth while bringing a gained soldier his mask in the Argentine; the poem wasn't the very funniest thing she had, because she had a lot of funny stuff. But for serious matter it was funny enough. Miss Ferguson should chuck it quick. It breaks her act in half and it is not for her and she is not for it. She worked back into her own with the Cleopatra routine and ended strong in a black velvet robe that had daisy decorations which looked like nickel-plated skid-chains. She has all that she has ever had since eventuating from a luscious southerner into a comedienne of the flashy school. She is still beautiful, and she is unctious and mellow. Tricie took the house in headline fashion.

Ye Young Shop turned out to be a good idea fairly well done. There are some 10 people, with two men singing songs and doing dances, while the girls illustrate the songs, half of them old-timers, the other half parables of today. If there were half as many people and they were twice as good the act would be four times the act it is. It left a pleasant memory but wandered along in mediocrity. Bob Hall followed. His extemporaneous doggerel got laughs, but whether with him or at him no one made clear. Anyway, Hall is Hall—one of those vaudeville mysteries. The Pickforda closed, holding them in a little beyond average.

## EMPIRE, CHICAGO.

Chicago, June 23.

Opening the show the White Brothers tumbled into a number of laughs with their knock-about comedy grotesque act and got a good bit of applause at their closing Stein and Jackson, just as busy as usual, went over in good style, but got most of their song numbers and the harmony lyrics with which they close. Ray Conlin and his dummy ventriloquized their way through a series of army gags that snatched laughs out of the ex-soldiers in the audience.

The "Paper Dress Revue" had doggerel going, due mostly to the lack of punch in the lines. The songs were good and got all they deserved, but the comedy was—well, it required a terrible stretch of the imagination to call it comedy, and the chap who purveys it is certainly not a comedian. The paper

## Theo Delmo Laid Up.

Chicago, June 23.

Theo Delmo, who was injured while playing at the Columbian with the Delta-Photo show, is, with her mother, stopping at the home of Mr. and Mrs. Paul Goodron.

Miss Delmo has had a battle, but is recovering quite rapidly now. Her mother expects to return to the circus next week. Theo will remain with the Goodrons indefinitely.

dress idea might have been a novelty, but they really are not dresses, more in the nature of floral trimmings and coverings, and they covered very little of the w. k. feminine form divine. The auubert and the straight man gave evidence of having some possibilities, but they seemed entirely too new to their situation. Perhaps later the piece will show some merit, but at present all it shows is a severe lack of thought and attention.

Frank Westphal was in a bad spot following the revue, but he buckled right into his job and had the house voting in his favor before he left them. Damated and Maroon closed the show with a pensive novelty. They held the crowd until Damated made a physical culture speech just before his finish trick.

## ACADEMY, CHICAGO.

Chicago, June 23.

Myrtle began the proceedings with "a few tricks of magic," that recalled the old, old days. Myrtle even led off with the old stock speech, "Not done to deceive you, but to prove that the hand is quicker than the eye." He went through the usual coin act, dug up the little red balls, and then got out a pack of cards. Closed with a mind-reading turn, using a blindfolded woman on the stage to name the articles that he selected as he circulated among the audience.

Edith Hoffer and Co. followed with an unfinished concert turn, singing copy-book choruses that the audience failed utterly to respond to. The American Newstage Four was a welcome relief after Edith, and although the boys didn't have much to offer, the crowd continued to beg for more. Lloyd Nevada and Co. pleased with an act called "In the Land of Dreams." Using a black drop and wearing white wardrobe, with the lights turned on the audience they amused the crowd with illusion tricks.

Burns and Lynn made a lot of friends with their dancing. The boys asked the audience to select the styles of dances they preferred and the crowd liked the idea. Yonai and Puli closed the show with a Jap posturing and physical culture act that was really the cream of the show.

## MADDOCKS GOING ABROAD.

Mrs. Charles B. Maddock and daughter, Yvonne, sailed for Europe Wednesday, June 23, on "La France." Charles B. Maddock sails on the "Mauretania" July 1.

THERE IS A REASON WHY THIRTEEN PEOPLE SAT AT

## "PETE" SOTEROS "13th Chair"

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# BARNEY GERARD ORGANIZING WHEEL FOR PACIFIC COAST

**Twelve Companies to Play 20 Cities at First—Return  
Dates Three Times During Season—Prominent  
Coast Firm Associated With Easterner.**

The Pacific Coast will have a regular burlesque wheel next season with plans now being formulated to that end. Barney Gerard is the sponsor and organizer of the proposed coast burlesque circuit, which he expects to have in operation by Sept. 1. The coast circuit will have 12 companies and consist of about 20 cities to begin. Ten of the stands will be in the larger cities and will play shows a full week. The other 10 will also play the companies a full week, but with a change of bill the last half.

While there will only be 12 companies to start, the season will consist of 24 weeks. This is to be accomplished through the larger stands playing each company back three times during the season, each date with a change of bill.

**Coast Men Interested.**  
Associated with Gerard will be a firm of coast theatrical people who will contribute some of the houses and also produce some shows. Gerard stated this week he was not in a position to name his associates in the coast wheel, but he (Gerard) was certain of their support and the coast circuit would surely become a reality, as most of the preliminary work had been done for its establishment.

Among the cities where the coast wheel will play are San Francisco, Los Angeles, Vancouver, Seattle, Portland, Bakersfield, San Diego, San Jose, Oakland, Fresno, Victoria and Sacramento. Prices will be \$1 top in all of the houses.

Gerard conceived the idea of a coast circuit through sending "Police of the Day" out to Fresno last month. The show played the Navy and although failing to make any money did well enough to satisfy Gerard there was a demand for the Eastern type of burlesque show on the coast.

## SECOND MRS. BAKER WINS.

**First Wife of Late Burlesque Manager Disposed as Administratrix.**

The letters of administration issued by Surrogate to the first wife of the late Charles Baker, burlesque producer, were vacated June 16 after an action brought by the second wife before Surrogate Foley in the Surrogate's Court. The court held the divorce granted Charles Baker in Cook county, Illinois, was valid although the second party to the action was served by publication. The State of New York has refused to give validity by comity to judgments of divorce in foreign states against its citizens who were not personally served.

The daughter by the first wife was found entitled to one-third of the estate.

Bertha Baker, the second wife, will be made administratrix.

The case brought out that Charles Baker was married to Gusie Baker at New Haven, Conn., in 1933. A daughter was born. Shortly afterward the Bakers separated.

Following the divorce Baker married Bertha Baker in June, 1932, at Boston. One daughter was born to them. She is now six and a half years old. They subsequently became residents of New York and Baker died a citizen and resident of this state.

Charles Baker was killed in an automobile accident near Auburn, N. Y., May 3, while a member of a party including Hubs Bernstein, Mrs. Bernstein and Mrs. Bertha Baker. Mrs. Bernstein died a few days after as a result of injuries sustained.

May 15 the first Mrs. Baker applied for administration papers and they were granted by the Surrogate.

Jacob I. Goodstein represented the second Mrs. Baker in the legal proceedings with Leon Laski as counsel.

**Eddie Shafer Resigns.**

Eddie Shafer, for the last four years general manager for Barney Gerard, has resigned.

## REVUES FOR BURLESQUE BOOKS NEXT SEASON

**Wheel Producer Taking Up  
Popular Musical Type.**

The performances on the burlesque wheels next season will largely run to the revue type of show, according to reports.

The producers are laying out their shows with that style of running in mind. It is said. "The 'revue' thing has been so generally adopted it will prevail throughout both wheels, according to those who have spoken with many of the producers concerning their next season's output.

The revue type in the musical field relieves a performance in most cases of the necessity for a "book," a revue getting away on a string, as it were, and speedily losing that.

## FRED McCLOY IN PRINT.

**Gets in Tangle of Police Department  
and District Attorney's Office,  
Standing by Marty Owens.**

The feud between the Police Department and District Attorney's office had some fuel poured on it last week, when Detective Sergeant Martin Owens took it upon himself to learn why Assistant District Attorney Jim Smith had told Fred McCloy that he (Owens) was a "steal pigeon" for Deputy Police Commissioner Leahy (in charge of detectives).

Owens first interviewed District Attorney Swann and for a brief moment saw Smith. The latter denied having made the statement as McCloy quoted him, but refused to meet McCloy upon Owens' request. The exchange of words grew brisk with Swann finally ordering Owens from the building, whereupon Owens left, but not before the reporters for the dailies got to him, when the story came out.

McCloy (Fred McCloy of the Columbia) knew all of the parties. Owens and McCloy are very friendly, and McCloy told Owens what Smith had said about him, when Owens took steps to find out what grounds Smith had for making the statement. During Swann's remarks he assailed the Police Department, and it was this phase that interested the newspaper men, who overheard the loud conversation from the hallway.

Mr. Owens was selected from the entire uniformed police force of New York to go to France to drive an ambulance. He returned a Lieutenant in the regular army, with a splendid record abroad. His friends were so proud of him, Owens was given a banquet at the Palala Royal shortly after he returned. It was attended by some of the best known men in New York, and Lieutenant Owens was loudly acclaimed at it. His friends, like McCloy, were incensed at Owens being termed a "steal pigeon," and McCloy has been generally commended for his position in the matter.

## USE 24 CHORISTERS.

**Six Over Required Number for  
"Jollities of 1920."**

Sam Howe's "Jollities of 1920" will have 24 choristers next season. The regulation required in 13 girls.

Among those engaged for the Howe show are Cliff Brundage, Sam Howard, Harold Carr, Frank Malin, Helen Torr, Alice Hansen and Norma Barry.

## HANDLING BAKER'S SHOWS.

Billy Vail will produce and handle the late Charles Baker's "Sweet Sweeties" show on the American wheel next season.

Harry Rose will act in a similar capacity for Baker's "Tiddle de Winks" on the American.

## AMERICAN WHEEL LAYS OUT ROUTE

**Season Starts Aug. 23—Two  
Weeks' Supplementary Time.**

The opening of the regular season of the American Burlesque Association will be Aug. 23. There will be two weeks of supplementary time, now being arranged.

The openings are: "Tulles of Pleasure," Toronto; "Kandy Kids," Binghamton (3 days), Niagara Falls (2 days), Auburn (2 days); "Jazz Babies," Scranton; "Lid Lifters," Treaders, Philadelphia; "Vase-Puss," Trenton; "Grown Up Babies," Newark; "Diana's Big Sensation," Olympic, New York; "Girls From Follies," Gayety, Brooklyn; "Round the Town," Mt. Morris, New York; "Girls From Joyland," Springfield; "Tiddle Tattle," Worcester; "Hurry Dearly," New Bedford, Fall River; "Pat White's Show," Boston; "Cute Cuties," Newburg, Poughkeepsie; "Bathing Beauties," Hoboken; "Beauty Trust," Star, Brooklyn; "Rene and Pillard, Bijou, Philadelphia; "Joy Riders," Washington, D. C.; "Kewpie Dolls," Baltimore; "Broadway Belles," Penn. Circuit; "Social Follies," Pittsburg; "Sweet Sweeties," (lay off); "Parisian Follies," Columbus; "Rasle Dances," Cincinnati; "Musical Makers," Louisville; "Monte Carlo Girls," Indianapolis; "Tid Bits of 1920," Chicago; "Cabaret Girls," Milwaukee; "Tommy's Tattles," St. Paul; "Whirl of Mirth," Minneapolis; "Record Breakers," St. Joseph; "French Follies," Kansas City; "Naughty Naughties," St. Louis; "All Jazz Revue," Haymarket, Chicago; "Beauty Revue," Detroit; "Home Show," Cleveland, and "Tiddle Winks," Buffalo.

## "FOLLY TOWN" HOLDING UP

**Summer Attraction at Columbia  
Keeping to Business Pace.**

The summer attraction, "Folly Town," at the Columbia, New York, drew as much money into the house last week as it did the week before. Last week the six days were evenly divided on the weather break. The first three were very warm and the final three ideal for theatergoing.

The commencement of the current week saw patronage at the Columbia shoot up, but with Wednesday it commenced again to grow warm. It looked at that time as though the Cooper show might exceed its last week's gross, around \$7,000.

## TALBOT'S "TEMPTERS"

"The Tempters," one of the American wheel shows controlled by the late Chas. Baker, will be produced and operated under the management of Lew Talbot next season, on a sharing arrangement with Mrs. Bertha Baker. Mrs. Bertha Baker is the one designated in the court proceedings over the Baker will as "Mrs. Baker 2nd."

Bert Bertrand will be the principal comic of the "Tempters."

Talbot will also operate the "Lid Lifters" on the American circuit, as usual, next season.

## BURLESQUE ENGAGEMENTS.

Harry Long, Vic Casmore, Bobby Harrington, Ben H. Nummy, Ben Hillert, Donald Bennett, Vi Perry and Fred Florence, "Lid Lifters," Anna Frepp, Jack Thomas, Fred and Betty Evans, "Girls de Louka."

Babe Healey, Harry Bentley, Beanie Brooks, Lumen Square stock.

## Quincy, Ill., on American Wheel.

The Empire, Quincy, Ill., destroyed by fire last November, is now rebuilding, and when finished, Sept. 1, will play the American wheel shows for one day a week, following the law, Mo.

## John Jess Back in Burlesque.

John Jess, after an absence of two years from the stage, will be a featured comic with one of the Harlan Shamus Columbia wheel shows next season.

## Hal Lane on Cooper Staff.

Hal Lane has joined "Tiddle de Winks" staff. He will have charge of the producing of chorus numbers for all of the Cooper shows.

## TOMMY'S TATTLES

By THOMAS J. GRAY.

Presidential year should be known as "comedians' year," because it gives the boys a chance to pull so many gags that go right over the audience's head.

In nominating Harding and Coolidge the Republicans showed a great disregard for the lyric writers—what can you rhyme with names like those?

The Democrats seem to have better candidates for rhymes with Mr. Ades, Bryan, Palmer and Davies. Of course, we don't know how good any of them may be in getting votes.

Gen. Wood was the best rhyming candidate the Republicans had, but it seems there weren't enough song writers with the delegates to put it over.

If show business had a platform made up for it every four years, we'd suggest the following planks:

No rhymed "Thank you" to the audience at the end of an act.

No speeches starting with "Well, folks, it's up to you."

Somebody appointed to superintend the "hair cuts" of the members of every jazz band.

Somebody appointed to find out "why some jazz bands are?"

Make female impersonators who "walk off like a man" walk on the street the same way.

Find out who started that "Dialo—Yankee Doodle" thing for musical acts.

Make straight men stop taking off their gloves during the opening gag.

Find out from impersonators of great men "past and present" when they ever saw them.

Keep acrobats from singing and talking.

Have some one teach ignorant comedians the difference between smut and comedy.

Years ago people went to burlesque shows to see and hear off-color comedy—now a days up-to-date burlesque does not allow it, but you can see and hear too much of it in some of our \$1.50 (and up) musical shows.

Society women now buy dogs to match their costumes—if the idea spreads to the men folk, it will be nice to see what kind of a mutt will match a Palm Beach suit.

The President of the Irish Republic is now mixed up in a fight with some Irish-Americans. Guess he just wants to keep in rehearsal before he returns to his own country.

They had to call out the troops in Waterbury on account of a riot. The riot, however, was not caused by any of the acts playing the town.

To the man looking on it seems that the only stories press agents can think of are the gags about the plays being sold for the movies or the European rights "sold to so-and-so"—then the play usually closes.

This doesn't go for all press agents—some do not even get these two stories "in."

As far as we can see, most of these movie actors who kill so many people in the Western dramas on the screen—didn't kill any one during the war. Oh, that's different.

Judging from the photographs, the officials of the Republic of Mexico go in strongly for Mack Bennett mountebanks.

These earthquakes in Los Angeles may have been brought on by some of the clothes the male film stars wear.

The management of the Strand, New York, is making the audience laugh before they get to the theatre. Advertisements for the feature this week read: "Married Life—not a war picture."

The Child's restaurant people have announced more restaurants for the Times square district. Years ago this would have been good news for the lay offs—but not now.

The actors' summer clubs are in full swing—and so far all the wives are still talking to each other.

## STOCKS.

Flinghamton, N. Y., June 23.

The Armory Players closed at the Armory Saturday, and Monday opened for the remainder of the summer at the Strand in "The Crowded Hour."

The Armory will be closed for the remainder of the summer and will reopen in August with a policy similar to that of last season.

With the transfer from the Armory to the Strand, the Armory Players add Frances Anderson as leading woman.

The Famous MacLean Players moved from the Music Hall, Akron, Ohio, after 40 weeks, and opened at Chubert Park, Jamestown, N. Y., this week. Francis H. Bayles will succeed Earl M. King as business manager of the stock company for next season.

Washington, June 23.

L. Meira Hoff's stock is doing the unusual in presenting "Farber, Bedroom and Bath" for second week at the Shubert-Garrick. Amy Leah Deems and Everett Butterfield as well as a local girl, Clara Goodhue, who has created quite a sensation, are more than instrumental in the success of the comedy.

## IN AND OUT.

Edward and Phyllis left Kelly's Jersey City after Thursday due to illness. Claude and Marion Cleve had replaced them.

Greene and Marguerite will replace the Ford Sisters first billed at the Brighton Theatre next week. Blume prevents the Fords from taking the engagement.

## ILL AND INJURED.

Maretha Nally (Allman and Nally) is at the American Hospital, Chicago, convalescing after an operation for appendicitis.

Philip Moore (Martin and Moore) was unable to fulfill engagement at Brighton last week on account of injuries to arm and wrist.

Myrtle Ryan (Riggs and Ryan) is convalescing following an appendicitis operation. Mrs. Riggs is at St. Mary's Hospital, Passaic, N. J.

## MARRIAGES.

Joe Hinkle, orchestra leader at Loew's, Memphis, last week at Memphis, to Leona Pettigrew, pianist at the same theatre.

Angel Alex, of Canton, Ohio, at Canton June 13, to Ida Eley, of Kentucky, non-professional. Mr. Alex is a playwright.

## SAILINGS.

June 19—From New York for London, J. Francis Dooley and Clarence Sales (Mrs. Dooley).

July 1—From New York for England on "Mountana," Du For Brothers.

June 20—C. Carrol Cloran ("Fall of Eve") returns Sept. 4.

## PRODUCTION ENGAGEMENTS.

Fred Hildebrand, for "Girls" (Hildebrand).

Harry Park, for Joe Webster, "Little Blue Devil."

Kegan and Edwards at Bal Tabarin (restaurant), New York.



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NOTES.

Amelia Stone and Armand Kalin are booked to play the halls in England, commencing Aug. 14.

Charles Davis, of the Flat Casey office, left this week for a four weeks' rest to recuperate. He has been ill for a little time past and is to spend the vacation at Lake Hopatcong, N. J.

Vaudeville will be played at Electric Park, Meriden, Conn., beginning June 26. The park plays four acts and pictures on a split office, booked-through the Joe Shea office.

F. F. Proctor is negotiating for the purchase of a site at White Plains, N. Y., for the erection of a vaudeville house. It is located at the corner of Main street and Broadway.

Irving Simon, the Chicago agent, is in New York and will remain East until about Aug. 1. His brother, Johnny, has been in the metropolis for several weeks.

Edward J. Sullivan, manager of the Orpheum, St. Louis, is getting in a similar capacity at the Orpheum, Winnipeg, where Manager George C. Shattell is vacationing. The St. Louis house is closed for the season.

Edward Waldmann and Laura Walker will present Shakespearean plays at a Broadway house beginning in September, such as "Romeo and Juliet," "Merchant of Venice" and "Taming of the Shrew."

"The Blessed Trail" is the title of a booklet which may be secured from the offices of Floyd Stoker in the Palace Theatre building. It gives information about houses on the R. F. Keith Subway Circuit.

Edgar Atchison-Ely has written a book which is said will soon reach publication. It is described as the "obituary of a hypocritical friendship." According to Ely, the book is a number of love letters and poems.

The suit of Robert Hood Flowers and Mel Franklin against "The Lonely Romeo" company came to trial in Philadelphia last week, with the result of a verdict in favor of Flowers and Franklin for \$1,520. The suit concerned the royalties for the lyrics and music used in the show.

Evelyn Harbert, a former member of the Chicago Grand Opera Co. and who created the leading feminine role of De Koven's opera "Tip Van Winkle," is said in musical circles to be deserting grand opera for a stellar role in a prospective musical comedy.

Sal Levy has transformed the lobby of the Harlem Opera House into a rustic bower for the summer. It was accomplished with a natural beamed lodge which has been chemically treated. A trellis work is used on the side walls with some creepers.

There will be 11,000 rooms in the new Brighton Beach bath when fully completed. The baths open next Monday with 5,000 rooms. It has been rebuilt since the fire of last year. Concrete was used in construction, making the bathhouses fireproof.

The Lights Club held a capacity crowd Saturday evening, its first regular special night of the season, at Freeport. Entertainment was contributed by members with Tommy Dugan putting over the laugh bit in a "Bolshevik Minstrel" Dugan with Frank Timney did "The Broadway Item and Rowery Swell."

Harry Spingold was "kissed" by a snook thief at the Hotel Claridge last week before he started back to Chicago. He had the adjoining room to Bill Deuman, the Butterfield booker, and when the latter checked out the door leading to Spingold's room was unlocked. Some one assigned to Deuman's

WHY LACKAYE SHOULD CONTEST.

The odd delay in announcing finally the result of the election of the Actors' Equity Association will not change anyone's opinion as to how that result was reached. That Wilton Lackaye has been defeated did not have to wait for the count, as he had lost out to all intents and purposes before the election ended. The head of the regular ticket, John Emerson, was duly announced elected before the count finished. It could be assumed from this that there were not enough votes left uncounted at the time of the Emerson announcement to change his majority up to that time. But as a matter of fact it has required a longer while by the tellers to finish the remainder of the votes than it did to ascertain that Emerson had won. Deductions, though, will not change the verdict. Lackaye was declared guilty—of running against the administration of the A. E. A.

Mr. Lackaye has made no statement on the election. Quite likely he has been waiting for the official decision of his defeat, and also waiting to learn how just what did happen; how many votes went for Emerson, how many for Lackaye; how many were thrown out and for what reason, there being several reasons, according to the many snap resolutions why votes could be thrown out.

Still, the Shubert weekly paper stood for Emerson through the election, and has been for Emerson since the election, seeking in its own undisciplined way to mollify Lackaye. The Shubert paper apparently does not want a lawsuit over the election any more than the A. E. A. administration does. Strange how strong the Shubert paper was and has been for the "administration," per Emerson. Wasn't it Mr. Emerson who said in the debate that "the managers want Lackaye." The Shuberts didn't appear to be wild over Lackaye, for what is printed in the Shubert paper, other than the news stolen from other sheets, is published on the order or instruction of Lee or J. J. Shubert. They are running their own paper, and no one blames them for that. Still—and not so very still—they supported Emerson. But that doesn't prove that the Shuberts love the A. E. A. more than they did.

Let's take it for granted that the A. E. A. membership does want, through a majority of its members who voted, John Emerson for president. Accept that they voted for him and thereby voted against Lackaye. Accept that Lackaye is brought around to see that; also to see that if he contests the election it may be said he is attempting to disorganize the A. E. A., that if he is as good an actor (in spirit) as he said during his campaign, and for the actor all the time, he would do nothing to give the managers an opportunity of saying there exists internal feeling in the A. E. A., a society of actors. Let's grant that one or all of those arguments may be used on Lackaye, to influence him against going into court. What reason would be left for Lackaye to base an action on?

The recent election of the A. E. A. was the first in which entered an independent candidate. That candidate was Lackaye. He was defeated. Early in the campaign Variety questioned whether the A. E. A. administration would give both candidates fair play. Variety thought the administration favored Emerson.

Almost at once from the announcement of Lackaye's acceptance of the independent nomination things commenced to happen. The election was postponed; notice was given that members not having dues paid to November instead of June could not vote through the postponement; the A. E. A.'s attorney, though offering his advice when sought at other times, went over to New Jersey for a legal-judicial opinion if "double voting" could be permitted, and at the election itself, in addition to other matters that were distinctly not favoring the independent, members were informed that they would have to vote at the Hotel Astor meeting whether they had previously voted or not, and if they had previously voted but did not vote at the Astor, the previous vote would not be counted.

Let's grant that the A. E. A. has a long life ahead of it—a very long and successful life, we trust. This election has set a precedent. The "administration," if always ruling an election with new rules and regulations, has the A. E. A. tied up forever. Things may happen; the administration may not remain in full favor with the membership; the members again may express an inclination to see an independent candidate. But where is the independent who will accept a nomination with the Lackaye campaign on the record? It discourages them. They will say the administration put it all over Lackaye, and will put it all over anyone else who dares oppose it—unless Lackaye takes the matter of his election in court, not for the purpose of attempting to gain the president's chair, but to have a court of equity determine whether the administration was empowered to act as it did during the campaign just over.

Let the court set the rules, not the administration. Let the court decide how the constitution and by-laws of the A. E. A. may be juggled, and on the finding of a judicial tribunal let the elections of the A. E. A. be governed in the future, instead of the precedent set by the administration itself in the election of John Emerson. To make perfectly clear that he does not wish a re-election nor the chair of the president, let Mr. Lackaye state any court action is not with that intent, and he waives his rights in that respect, if not legally, then morally. But he does owe it to himself, to those who voted for him and the membership at large of the Actors' Equity Association to learn just what and who is the governing power and how far it may go in the face of rights of members, whether candidates or not.

That would be the safest way to settle something that doubtless will be a disturbing factor in the A. E. A. sooner or later. If there is anyone in that order who sees an opportunity to obtain a stranglehold upon it, and through that hold to be the main operator of a large body of actors, now is the time to prevent it. The prospect of the A. E. A. at this moment is without limit, if conducted along the exact lines of its conception or original intention. Any other way may mean anything

room entered Spingold's and went through his clothes, taking everything of value, including a return ticket to Chicago.

Guy H. Hall, secretary of the Kansas City Tractor Club, and for the last five years manager of the National Tractor Show, held in Kansas City, has been engaged to manage and direct the National Tractor and Implement Show of the West at Los Angeles, Sept. 13-19. The Los Angeles show is one of the two shows authorized for this year to take the place of the one National show held in Kansas City. The other national show this year will be held at Columbus, O.

Early bookings with the New York Symphony next season list the orchestra for ten appearances in Washington, five in the afternoon at the National and five evenings at the Washington Fine Arts Society. Baltimore will hear the orchestra five times Philadelphia is scheduled for four concerts, Rochester for three, Cleveland and Toronto two each and Detroit, Oberlin, Scranton, Poughkeepsie and Elizabeth one

each. Five concerts will be given in Buffalo, with two taking place with both orchestra and soloists; three will be recitals featuring Mme. Louise Homer and her daughter Louise Homer, Jan Kubelik and Alma Gluck. The soloists for the orchestra will be Frieda Hempel, Albert Spingold, John Powell and Willem Wilkie.

A war chest to be kept brimful and put to use for the purpose of fighting the increased numbers of anti-tobacco crusaders was a resolution unanimously passed by the United States Tobacco Association, which convened at Atlantic City, Dena Nixotte and whether that word should survive or be buried by the contemplated war was the subject under the banner. It was ascertained that the crusaders are collecting funds in numerous states to agitate for the suppression of the weed, and in turn the tobaccoists are going to it on the defensive with equal if not more strength. Statistics show 45,000,000,000 cigarettes were manufactured and sold last year, which makes it 11,000,000,000 more than the year previous.

EQUITY AND "VARIETY."

The Actors' Equity Association has decreed that no Variety representative shall be permitted within its office walls. Nor shall any Variety man be given news from the A. E. A. office, though one naturally follows the other, since as we can't go in, we can't get the news—officially.

The A. E. A. administration, and we presume it is the "administration," says Variety is not barred through having supported Wilton Lackaye as an independent candidate for presidency in the recent election, but through articles appearing in Variety of June 11 that the "administration" did not like.

During the election when Variety published an article there was a movement afoot to compel all foreign actors over here to be naturalized (referring principally to English actors) before joining an American actors' society, the Lamber Club clique of Englishmen talked about barring Variety (the paper) from the Lamber Club office. Could there be a connection between the thought of the Lamber Club English clique and the act of the A. E. A. "administration"?

Just what did Variety say in its issue of June 11 that hurt the "administration's" feelings or reflected against the A. E. A.? We can not set our finger upon any one thing. We might have some idea an article or two in that issue could have been deemed inimical to the interests of one or more A. E. A. officials, but just what did Variety say in its issue of June 11 that could be declared inimical to the interests of the A. E. A. as a body of actors?

The longer the A. E. A. continues under its present administrative power (and that power is not necessarily the council or its president), the more the A. E. A. is commencing to resemble the White Hats of old in movements, thoughts and actions. The method is the same or commences the same, which again leads us to the opinion that there is too much of a communion of thought apparently between old officers of the White Hats and some of the present officers of the Actors' Equity Association.

The A. E. A. in barring Variety confesses it is sensitive to criticism or publicity, whatever the "administration" wishes to term it. It doesn't want comment on the A. E. A.; it wants trade papers to publish what it sends out, "official news."

All Variety men will observe the notice of the A. E. A., but we give the A. E. A. notice, as we previously have told all theatrical offices that barred Variety, that where we are not permitted access to secure confirmation or denial of stories, that Variety will publish those stories as they are received. If they are wrong, the affected party may hold itself responsible through preventing proper means to verify.

The A. E. A. has acted quite foolishly; exposed its believed clique; and we shortly may expect to see the "one-man control" resolution revived, to be passed through.

And again we urge Wilton Lackaye to take the force of his election defeat into a court of equity, and again we say to American actors that they are allowing themselves to be ruled by Englishmen.

"EFFICIENCY" AND "WALL STREET."

"Efficiency" is the watchword of "Wall Street." Or rather, efficiency in Wall Street's watchword away from Wall Street.

"Efficiency" is the battering ram that comes out of the moated center to break down or build up any business Wall Street gets hold of. Whether it is going to break down or build up the theatrical business it has thus far rumbled into remains to be seen.

When Wall Street foos around the theatrical business it's like a banker trying to run a bus saw in a saw mill. He may run it as far as he thinks he can from an office building, but to monkey around it in the mill he should be an experienced saw miller. Wall Street may be able to operate the show business on theory and reports of accountants, but to run it right they should be showmen.

"Money" in its way must be useful. With a very few exceptions newspaper men don't see much of it. Observation, however, is oftentimes enlightening, and as the ways of money are many, observations are frequent. Money lends itself to expansion, protection and bigger business, but money once invested or subject to investment demands its protection first. That's where the trouble starts, with efficiency following.

The two big concerns now dominated by "money" in theatricals are Loew and the Famous Players. Just what induced Marcus Loew and Adolph Zukor to fall for the money thing perhaps they only know. "Money" has placed the Loew Circuit at the head of all show business; "money" has set Famous Players right at the top of the picture industry. But, what do Adolph Zukor or Marcus Loew get out of it that they would not have gotten without the "money"?

The stock of Loew's and F. P. are quoted, bargained in, bid for and sold on the Stock Exchange. That means each has or will have a long list of stockholders. Which also means Zukor and Loew, after having built up their business as independent corporations or individuals, are now working for their stockholders—or glory? It can't be the money alone that may be in it for them, for either would have made as much, minus an agreeable decrease for less strain, worry and fuss now, as they will with all of the added millions and added responsibilities.

Meantime Wall Street goes onward, digs in deeper with its efficiency, likens theatricals to steel manufacturing, where all the ingredients are staple and contribute to the whole, and firmly believes efficiency in the show business is as plausible as efficiency in any other kind of business. Which it is not. And which the "money" will find out.

The show business, whether on the speaking stage or screen, is sustained by the policy. If a picture policy, each picture stands up for itself, if on the stage, each play; if vaudeville, each bill. Theatricals have never been standardized, never can be. Theatricals are showmanship, personality and temperament. "Efficiency" can not increase either.

It has been said that "efficiency" experts in a studio on the coast discovered a "waste" of \$25,000 weekly in one studio. Who decided it was a waste? That will have to await decision until the next picture and the next and the next is turned out from that studio.

Two of this country's greatest industries of the present time, automobiles and pictures, are in the luxury class; both grew up together. Neither is very old. The biggest of the automobile industry is personally owned and controlled (Ford's). It has grown bigger and bigger. The biggest single item in the picture business (Eastman's film) is individually controlled. Eastman manufactures and sells the raw film, making more money annually likely than any two picture concerns which may be mentioned.

Every automobile must have four tires. Nearly every machine carries one or more extra tires. That might follow that there would be more tires than auto manufacturers. Probably there are. That a tire may be made more quickly than a car can be built would not argue against that. There are about 15,000 picture theatres in this country, of the regular kind. Perhaps 5,000 nonregular picture places. All need pictures, screens, chairs, projection machines, operators, scribes and many accessories to a theatre. The only wonder is that there are not more big picture makers. Is it because others are afraid of "Wall Street"? Many go to Wall Street for money. Many have obtained money from Wall Street. But Wall Street is "efficiency," and "efficiency" looks to be sure death to anything it touches in theatricals.



## YOUTHFUL KINDNESS REMEMBERED IN WILL

**Peggy Mitchell Left \$30,000  
and \$75 Monthly for Life.**

Thirty thousand dollars in cash and a life annuity of \$75 a month was bequeathed to Peggy Mitchell by the will of George Darby Lambie of San Francisco. Miss Mitchell was a former member of the Century Revue. Last week she sailed for England. In private life she is Gladys Irene McCallie and from Columbus, Ind.

The circumstances which precipitated the legacy read like the pages of a novel and were actuated by the kindness of Miss Mitchell when 15 years of age. She was then on a train coming east during her first year's experience on the stage. On the train was Mr. Leslie, who was suddenly taken ill. Miss Mitchell went to his assistance. Miss Mitchell practically nursed the sick passenger to the end of the journey.

It appears that he never forgot her and in the course of time noted the actress in case of his death she should be provided for. Hearing of Mr. Leslie's death in January last, she retained H. R. Heersheimer, her attorney, to investigate. It was ascertained Mr. Leslie in a will executed Dec. 27, 1918, and in a codicil executed Sept. 4, 1919, mentioned Miss Mitchell.

Miss Mitchell intends to pursue her stage career, and will return to this side by the fall.

## GEORGE WHITE IS BEATING BOOKIES

**Has Run of Winners—\$55,000  
Reported in One Day.**

George White, who runs "Bend-Sin" at the Globe, is having a winning run on the metropolitan race tracks. Commencing with the Kentucky Derby, when White was credited with cleaning over \$40,000 on the first in of that event, White has been going along in a way to command the respect of the bookmakers, who say that last Saturday the producer left the track \$55,000 ahead on the day.

White was reported to have had a couple of losing days following the Derby but the next time at the track he had to have taken \$15,000 from the books and since then his streak has been uninterrupted.

The only other theatrical winner placed in White's class by the bookies in the winning streak Al Johnson enjoyed for quite a spell a season or so ago, though Johnson is said to have turned most of it back to the books since then.

White has started a racing stable with four promising two-year-olds. He is going to rename the horses. One of the youngsters, a filly that does not look any too good, he is going to call "Ziegfeld's Girl."

## SETTLE DAVIS SUIT.

**Singer and Jordan Pay Author  
\$6,000 on Claim.**

The suit which was started on behalf of Owen Davis and the World Film Corp. against A. H. Woods, Theda Bara, Sanger and Jordan and the Shubert Theatrical Co. has been settled out of court. The claim made by Owen Davis was that the play "The Blue Flame" in which Miss Bara was starring, infringed on his copyright of a play entitled "Lola" produced by the World Film Co. under the title of "Without a Soul."

At the time that Sanger and Jordan sold the piece to A. H. Woods the contract given the producer stipulated that the bookers would indemnify Woods in the event that any controversy arose regarding the property. The result was that when action was brought against Woods he invited Sanger and Jordan to defend the suit.

Nathaniel Perkins, acting for Woods and Theda Bara, believed that the matter could be settled out of court and at a meeting arranged this week Sanger and Jordan paid the author \$6,000 for his claim and the World Film Co. received an additional \$1,500 for their share.

## "DUXBURY" LAID AWAY.

Charles Kummer's play, "Lights of Duxbury" tried out last week at the Grand, Brooklyn, by the Phoberts, has been permanently shelved.

# LACKAYE MAY APPEAL TO FOUR A'S ON RESULT OF ELECTION

**John Emerson Officially Declared Elected President—Lackaye Given Credit  
for Less Than 1,000 Votes—Defeated Independent Undecided Over Court  
Proceedings—A. E. A. Membership, 9,000—Votes Counted, 3,751.**

## "OVERALL" BURIAL ON C. I. BY CHEESERS

**Cheese Club Outing to Com-  
memorate Blue Denim  
Days.**

Tomorrow (Saturday) is the day selected for the burying of the corpse of the great overall movement that was inaugurated in New York by the Cheese Club. Down on City Island will be the burial ground. All of the lovely overalls that shed their blue denim dye on whatever they came in contact with will find their last resting place in the cool, damp earth of City Island.

The ceremony is to take the form of an outing of the Cheese Club, the first of what they hope will be an annual event. A shore dinner is to be served to the Cheesers at the Sea Lion Inn. Key Allen is to be present to see that the planting of the overalls is properly accomplished. He will let the clothing trade know the following Monday that he knows "overalls are dead once." The club insists, however, that for this occasion Key don overalls as he wished on the parade itself.

There will be a couple of baseball games, the lean guys vs. the fat chumps; the married eggs against the single birds. Frank Hughes, treasurer of the Cheese Club, states that he is going to see it is a regular outing. If he keeps his word the boys will take it that the overall manufacturers have finally come through and the blowout is in the nature of a cutting up of the rakes. Frank Pope having started for ahead won't be in on the sugar splitting and that will undoubtedly take ten years off his life.

Business is to leave the N. Y. A. clubhouse tomorrow at one sharp. They will be for passenger carrying with a "va-lease" as a trailer. All the seats in the latter vehicle have been subscribed for ten times over.

## AT LEAST 10 FIGHTS.

**Features of Hellraisons Outing,  
June 26.**

The annual outing of the "Hellraisons" was held Sunday at Glen Cove. L. I. Joe Lathrop again being host to the theatre troupe. There were all sorts of "entertainment" plus varied sports. The big feature was as the invitations stated "Hell from Sunrise to Sunset." The particular brand of "golf" was not specifically set forth but the mob knew what that meant; no golf clubs are necessary.

The baseball game between the Lathrops and the treasurers was a long series of laughs. The game was played for a prize of \$50 and was won by the Lathrops, score 21 to 17. The batteries were Joe Keith and John O'Pay for the winners and Charles Harris and Jack Eileen for the theatre men. The money was divided \$5 per man, so there were 10 men on a side, and sometimes 11 when the umpire didn't notice them. Loy Solomon tried to umpire for the first half of the game, providing the laughs because he took it seriously. Frankie Meyers finished out the job. There were at least 16 fights during the game.

## DONNA SEYMOUR MARRIED

Cincinnati, June 23. It has just been learned, Donna Seymour was married in New York February 1, last, to James E. Holland, son of the Cincinnati pianist.

In private life Mrs. Holland was Madonna Isabel Seton. She played "Patricia" in "Mr. Bluebeard" and owned that play as she did also "The Matinee Girl."

According to official returns John Emerson was elected president of the Actors' Equity Association in the recent election, Emerson receiving a total of 2,031 votes to Wilton Lackaye's (the independent candidate) 914, 3,751 votes in all out of a membership of 9,000. The entire regular ticket was elected. Ethel Barrymore had 2,922 votes for the vice-presidency. Burton Churchill, Miss Barrymore's independent opponent, received 893 votes. Miss Barrymore ran 100 votes ahead of her ticket. Grant Stewart was elected to the office of corresponding and recording secretary, beating Edwin Mordant, independent, by about 3 to 1. Richard Purdy was re-elected treasurer. He was on both tickets.

The regular ticket also elected all of its councilmen candidates by a majority of 3 to 1. They are Wm. Courtenay, Edmund Breese, Mose Ferguson, Marjorie Rambeau, Dr. Walt Jennings, Will J. Deming, Ralph Morgan, Richie Ling, Otto Kruger, Grant Mitchell, Ernest Truax and Frank Haron.

Wilton Lackaye had not decided up to Wednesday whether he would bring about a court contest over the Equity election. Mr. Lackaye, however, will push his protest entered some time ago with the Four A's.

## Power Voted in Four A's.

Contrary to published reports, the Four A's has the power to order a review of the court, can order a recount and also holds the power to declare the Equity election null and void. The Four A's has full power to order a new election if after investigation it should find the recent A. E. A. election had not been constitutionally conducted. Lackaye's protest is based on the "double voting" plan used at the election and the changing of the annual election from May 31 to June 4, thus putting all members out of benefit who had not paid dues up to Nov. 1.

The membership of the Equity is approximately 9,000. The total vote counted was about 3,800. From the discrepancy between the membership and the total count some 1,200 or more than half of the membership either failed to vote or if voting their votes were not counted.

John Emerson, newly elected Equity president, mailed for Europe yesterday (Thursday). In a statement issued before his departure it was said he was going to London and Paris to seek to arrange a closer affiliation with the French Actors' Association and the Actors' Association of Great Britain. He will remain abroad about two months.

## "MIRACLE MAID" JULY 4.

**George Lederer to Show His Lat-  
est Herbert Piece in Chicago.**

Chicago, June 23.

George W. Lederer will occupy the Colonial beginning July 4 with "The Miracle Maid," a Victor Herbert musical show playing at a scale of prices not exceeding \$1.50. In the cast are June Elvidge, Hal Skelly, Johnny Insley, Mary Milburn, James H. Carson, Ben Forbes, John Hendricks, Minerva Grey, Richard Fyle, Agnes Patterson, Jennie Lewis, John Brinkard and a carefully picked but not numerous chorus.

The show will open here "cold."

## GUS EDWARDS' REVUE.

Gus Edwards has started on a new legitimate production with the title Gus Edwards' "Annual Ballade." The first offering for legitimate may have a sub-title of "Re. This Is Paris."

## KUGEL LEAVING SELZNICK

Leo Kugel has tendered his resignation as publicity director for Selznick, effective June 24, to re-enter the legitimate field as a producer.

## WALL STREET SCENE OF TWO NEW PLAYS

**One a Shipman, the Other by  
Owen Davis.**

There are two Wall Street dramas being readied for Broadway, both slated to come in at the same time, with the chances that either or both will precede the fall flock. One is A. H. Woods' "Tomorrow's Price," the Samuel Shipman play now running in Chicago, and the other "Opportunity," by Owen Davis, which W. A. Brady has been rehearsing quietly for the last two weeks.

It will be the second successive season these two managers had plays of similar plot and introduced them in opposition prior to the regular season. Last summer Brady surprised Broadway by opening the Playhouse with "At 9-40," and soon afterwards Woods lighted up the Republic with "A Voice in the Dark." Both were murder mystery plays. A third murder mystery drama followed, that being "The Crimson Ankle." All enjoyed fairly good runs in spite of interruption by the strike.

## HERMAN'S AUTO ACCIDENT.

**Runs Car in Ditch to Avoid Striking  
Another Machine.**

The Cunningham car with Martin Herman, returned to New York last Saturday minus two of Herman's companions who had started with him on the touring rule to Canada. One of the men, Charles Barnett, was cut through being thrown into a barbed wire fence when the chauffeur, acting under orders from Herman, sitting in front with him, ditched the car near Routes Point to avoid hitting a Chevrolet just ahead.

The lighter machine, carrying father, mother and four children, was running at about the same speed as the Cunningham about 100 feet ahead of the latter. Suddenly and without warning the Chevrolet made an abrupt turn, crossing the road. The Cunningham either had to hit it broadside or take the alternative, a three-foot ditch alongside the road. As the Herman car went off the road it turned over and in this way threw out the two men in the rear seat. They were attended by Montreal physicians and returned to New York by train. Barnett was somewhat severely cut around the forehead.

The Cunningham was righted, and having a dented running-board showed no ill effects.

Immediately after the Herman party had recovered itself the excited French owner of the property hastened up to inquire who was going to pay for the broken barbed wire. The Frenchman heard four uncomparative opinions.

## "CENTURY WHIRL" CLOSING.

Chicago, June 23.

"The Midnight Century Whirl" will leave the La Salle July 4, leaving the house with open time until Sept. 1.

Starting merely this transplanted cultural attraction failed to stand up. It requires a large gross, as there are many principals, and several minor players are drawing \$150 and \$100.

The ownership is split up between John Henry Moore and a couple of Southern "angels," with Morris Cost receiving 40 per cent of the profits for the use of the name.

## NEW PRODUCING FIRM

A new producing firm will make a bid for Broadway in the fall. It has Russell Janney, formerly with Shubert, Walker and Harry Fleming, having had the rights to several foreign plays and after adaptation it is the plan of the new firm to give them an American production.

## CANTOR SURPRISES ENTERING "FOLLIES"

**Prediction of \$35,000 Weekly  
for First Ten Weeks.**

Eddie Cantor entered the "Follies" at the premiere Tuesday night at the Amsterdam, being a surprise added starter, although it was known along Broadway immediately after the Ziegfeld organization arrived from the Atlantic City try-out. The second act, difficult to routine, called for a strong attraction in a "spot" and the comic was called in. Cantor's entrance into the "Follies" does not necessarily mean that he will not appear as a star in his own show later in the season.

The "Follies," with a \$4 top price as against \$2.50 for last season, increases its capacity about \$4,000 weekly. It is predicted the attraction will get \$35,000 weekly for the first 10 weeks. Starting with \$10 top for the opening night, the first week's takings should more than make up the missed Monday night. Invitations in engraved form were sent to the accredited press, with a special plate carrying the name of the reviewer and a coupon attached giving the seat numbers.

Cantor was as much surprised at his entrance into the show as anyone. Late last week he offered to bet \$10,000 he would not be in the "Follies," though a ticket broker who saw the opening in Atlantic City advised him that he would be sure to be among those present. Last winter, while George White's "Bend-Sin" was playing Chicago at the same time as the "Follies," it was announced Cantor would have his own show for next season.

That started much talk of betting between White and Cantor, and with George LeMaire as a "steamer-up" there nearly was arranged a bet of \$50,000 between the pair. Cantor even wired Ziegfeld and the latter replied that he would take half of the bet. White was finally advised to "lay off," since it was a long time bet, after sundry "phony" checks were flashed.

At Atlantic City the "Follies" week resembled a political convention so far as the flock of authors were concerned. Much material was eliminated and the authors provided various sorts of "boots" trying to get their own contribution tabbed as permanently in the show. It is said that \$50,000 in production was cut, including a Giffert and Sullivan scene supposed to have cost \$25,000. George V. Hobart was called in to rewrite portions, thus again figuring in the "Follies."

It is said that the spot arranged for Cantor first called for dialog between Cantor and Mr. Ziegfeld, but that the manager got "cold feet" and declared for Cantor's appearance alone.

## REPERTOIRE RECORD.

**Walker Company in Indianapolis  
Gives 400 Performances.**

Indianapolis, June 23.

The Stuart Walker Company gave its 400th performance in Indianapolis Monday night, setting up a record for repertory, which few companies have equaled. The company has occupied the Murat during the summer season for four consecutive years.

When Stuart Walker first came to Indianapolis it was considered a bad town for stock. It is still a poor place for the mediocre companies but Walker has built the demand for the goods so high that Gregory Kelly will invade the city next summer with a rival company at English.

Mr. Walker's company presents its second new play of the summer season this week. It is "The Stern Bird" by Don Capthorn and Richard Wallace, the English playwrights. Elsiebeth Yurba severs her connection with the company after this week to go to New York, where she will start rehearsals in "Our American Vacation." Elliott Nugent joined the company this week.

Regina Wallace has been engaged also to leave the company for four weeks.

## "Self Defense" Vectors Play.

The title given to August Vellie's new piece, which will go into rehearsal shortly and is expected to Edgar MacGregor and A. L. Hanger, is "Self Defense."

William R. Gibson is to play the lead.



# "SHAVINGS" CASE AGAINST SAVAGE GOES TO UMPIRE

**Deadlock Results After Consideration by Joint Arbitration Board of A. E. A. and P. M. A.—Claims Date Back to Show's Tour and Are for "Layoff" Pay.**

Claims against H. W. Savage by members of "Shavings" have been several times considered by the joint arbitration board of the Producing Managers' Association and the Actors' Equity Association. The matter will, according to the rules, again come up for decision before a referee or umpire, the latter to definitely dispose of the case. One member of the P. M. A. and one from the A. E. A. will act with the umpire.

The claims date prior to the show coming to New York (it closes this week at the Knickerbocker). The differences of opinion among the arbitrators concern the contract clause governing the "laying off" and the closing of a show. After the piece had been on the road two weeks, the company was informed the show would close in order that George M. Cohan might rewrite it. Several weeks elapsed before "Shavings" opened in New York. The company then observed little or no changes, but there were certain changes suggested by Mr. Cohan when the show first opened, and which were made. The company set up a claim for a week's salary, alleging a "lay-off."

**Tactical Error.**  
A tactical error was made by the Savage office in calling up the A. E. A. and getting "permission" from Frank Gilmore to close. What really was sought of Gilmore was the technical method of closing a show which was later to reopen, and the Savage office followed Gilmore's advice. So long as a week's notice was given, the show being out less than four weeks, no directions were necessary from the A. E. A.

However, Gilmore, who was one of the arbitrators, sets up a claim the company should be paid a week's salary because Mr. Cohan did not rewrite "Shavings," regardless of whether the regular form of closing was complied with. It is known the cast of "Shavings" is released and told that it was free to seek engagements wherever it wished, but that the show would soon reopen, and those who cared could await that time.

One of the company did secure another engagement between the time the piece closed on the road and opened on Broadway. Counting this week, "Shavings" has played 39 weeks in New York.

## BEN ATWELL SHIFTS TO GRAND OPERA

**Leaving Capitol Theatre This Week—Familiar with Opera.**

Ben H. Atwell has resigned as general publicity director of the Capitol and will leave the largest theatre in the world tomorrow (Saturday). With his resignation comes the announcement from Executive Director Robert E. Johnson of the Chicago Grand Opera that Mr. Atwell is to be the Eastern representative of that organization.

After a week or two in New York Atwell is planning a trip to Europe for a rest prior to taking up his duties with the Chicago opera organization. The New York season of the opera has been lengthened and will open at the Manhattan Opera House Jan. 21 continuing to March 5.

This is not the publicity man's first venture into the operatic field. He was identified with the activities of the late Oscar Hammerstein here and abroad. Mr. Atwell originally came to New York as one of the sponsors for Anna Pavlova and Mikhail Mordkin in a series of ballets. Later he exploited grand opera in South America, Mexico and Europe.

## MISS CARROLL ORDERED TO LEAVE ZIEGFELD

**Must Return to "Greenwich Village Follies."**

Jane Carroll, of Ziegfeld's "Follies" opening at the Amsterdam Tuesday night, has been ordered by the Actors' Equity Association to leave the Ziegfeld show tomorrow (Saturday) and return to the "Greenwich Village Follies" Monday, July 5. The "Village" show is at the Studebaker, Chicago.

The Equity's order to Miss Carroll came about as the result of an arbitration hearing. Miss Carroll left the "Greenwich Village" show at Detroit six weeks ago, receiving permission to visit New York following a death in her family. According to Morris Green, it was understood Miss Carroll, with whom Bohemians, Inc., holds a run-of-the-play contract, was to return to the "Greenwich Village" show in Chicago as soon as possible. Instead of going back to the "Greenwich Village Follies," Green states, Miss Carroll came in to see him at his office in New York about four weeks ago and told him she would not go on the road again.

Shortly after Green heard Miss Carroll had signed with Ziegfeld, Green reported the situation to the Equity and a hearing was held. The decision of the arbitration board was that Miss Carroll could stay with Ziegfeld for two weeks. The two weeks' ruling was made by the arbitration board on the theory Ziegfeld had been the innocent party in the transaction. Green is a bit doubtful as to Ziegfeld's position in the matter. He is strongly inclined to believe, according to his expressed opinion, Ziegfeld was fully aware of the circumstances. Ziegfeld is a member of the Producing Managers' Association. Bohemians, Inc., is not a member of the P. M. A.

Miss Carroll is understood to be receiving considerably more money with the "Follies" than with the "Greenwich Village" show. According to the rules of the A. E. A., Miss Carroll will have to obey the mandate of the Arbitration Board and return to the "Greenwich Village" show, or subject herself to insubordination charges.

## CAROLINE KOHL STARRING.

**Magnate's Daughter and Glendinning in Milwaukee Stock.**

Chicago, June 25.  
Caroline Kohl, daughter of Mrs. C. E. Kohl, vice-president of the Orpheum Circuit, is being co-starred with Ernest Glendinning in stock at the Davidson, Milwaukee. Big royalty bills are being played. The Kohls are socially strong in Wisconsin, and have their summer estate at Oconomowoc, near Milwaukee.

Herman Fehr is taking a friendly interest in the stock management and the venture is being produced on the highest plane ever reached by that type of entertainment in this section.

The reception given to "Peter Rabinovich" last week was so cordial the play has been held over for this week.

## DIXON'S STAGE DIRECTOR.

Thomas Dixon has engaged Augustin Dameron, who played the same part and directed the production of "John Ferguson," as general stage director for several months when it is made his fall.

## "ABIE" LABOR DAY.

Samuel Hays' production of the stage version of "Abie" the Agent, made by George V. Hobar and Harry Hartsfield, with Nick Adams in the title role, will open in Springfield, Mass., Labor Day.

## ACTORS' EQUITY BARS "VARIETY"

**Posts Notice No Representative of Paper Be Admitted to Offices—Explains Reason.**

The Actors' Equity Association posted a notice on the bulletin board at its office, 115 West 47th street, last Friday, barring any representative of Variety.

It was reported about the office that Frank Gilmore, Executive Secretary of A. E. A., had returned to New York from Montreal the day before, again leaving for the American Federation of Labor convention in the Canadian city the same night.

The notice reads:  
**NOTICE**  
By Order of the Council

That no representative of Variety be admitted to this building unless specially invited by the council; also that no matter be furnished Variety from this office except by order of the council.

We emphasize the fact that this has nothing to do with Variety's attitude during the election campaign.

We appreciate its right to take any side it sees fit, but we consider certain articles that appeared in the issue of June 11th not only an attack on the integrity of the administration, but a deliberate plot to disrupt the organization.

Signed Paul Duffell,  
Assistant Executive Secretary.

## TWO PLAYS ON TOUR FOR RICHARD BENNETT

**Will Appear Both in O'Neil Play and "For Defence."**

Richard Bennett is to tour next season with two plays, starting in both. They will be "Beyond the Horizon," which ends its season at the Little Theatre this week, and "For the Defence," a drama in which he starred prior to "Horizon," at the Morosco and the Playhouse. The plan calls for Bennett to appear in "For the Defence" for the first half of the week and in the O'Neil play for the latter portion of the week. John D. Williams, who produced both pieces, figures that the double card will prove exceptional and that "repeaters" will be attracted.

"For the Defence" was well regarded. It was forced out of the Morosco through a prior booking of "Harrod and Profane Love," and its tenancy at the Playhouse was also a limited engagement. Bennett had in the meantime started showing in "Beyond the Horizon," which was playing off-matinee afternoons. When the Little became available, the "Horizon" piece was inserted and the "Defence" play shelved.

## FRISCO HEADING REVUE.

**Touring One-Nighters Under Jess Weill Direction.**

Frisco is to head a revue next season, under the management of Jess Weill. According to Weill there will be 14 principals and 24 choristers.

The show is to open in Norfolk around September 1, and will play to the coast, mostly one-nighters. De Haven and Nee will produce the Frisco show and hold an interest with Weill.

Joe Rosenthal and Arthur Hirsch, owners of the Harlem Grand, a picture house, are backing the venture financially.

The confidence for the tour comes from Frisco's dancing fame and not having been seen outside of the Eastern cities holding big time vaudeville theatres.

## WINNIE LEAVING.

Charles Winnie following the opening of "The Follies" in Atlantic City, gave Flo Ziegfeld two weeks' notice.

The reason attributed to his resignation after opening is due, it is said, to the "smallness" of the role he handles.

Early in the week, however, Winnie withdrew the notice, after a conference with Ziegfeld.

## CHORUS EQUITY REFUSES NOW TO MERGE WITH PARENT A. E. A.

**Real Reason Is It Has Better Contract with P. M. A.—Managers' Declination to Insert Favorable Clauses in Equity Contracts Alleged—Chorus Dues Lower.**

## WEBERS DIVORCED IN BUFFALO COURT

**L. Lawrence Secures Decree From Edith Haller-Weber.**

Buffalo, June 23.  
An interlocutory decree of divorce was granted in the Supreme Court here, June 18, to L. Lawrence Weber of New York against his wife, professionally known as Edith Haller. The Webers have one child, William Klein of New York appeared for Weber.

Saturday, after the decree had been handed down, Dudley Field Malone of New York served notice for Mrs. Weber that the divorce would be contested on the ground Weber had condoned his wife's alleged offenses. It is believed that the action was started in Buffalo in an effort to avoid publicity.

Miss Haller went to the Coast shortly after her marriage to star in feature pictures produced by her husband's company (Weber Productions, Inc.). "Children of Destiny" and "Just Behind the Door" were among them.

Nine years ago Miss Haller brought an action for breach of promise against Weber. With the discontinuance of that suit, their marriage was annulled.

## REWARD FOR DOUGHTY.

**Accused of Conspiring to Kidnap Ambrose J. Small.**

Toronto, June 23.  
Police headquarters has issued a circular offering \$5,000 reward for the arrest of John Doughty, wanted here for conspiring with others to kidnap Ambrose J. Small, the theatrical manager. The reward is payable upon Doughty's arrival in Toronto. It is authorized by Mrs. Small and the Capital Trust Corporation of this city.

Doughty was last seen in Toronto Dec. 29, 1919. He is described as 40 years of age, weighs 180 pounds, five feet, seven or eight inches tall, with heavy dark brown hair, inclined to curl; clean shaven and neat dresser.

The reward offer stands good until Sept. 1 next.

## SMOKE NUISANCE ABATED.

**Board of Health Obliges Restaurant to Relieve Theatre.**

Through intervention of the Board of Health, the nuisance of cooking fumes which invaded the Henry Miller Theatre from the restaurant adjoining has been eliminated. It was found the kitchen was supplied with short flues, not with the consent of the Building Department. These flues discharged close to the intake fan of the theatre and were sucked into the house. The flues now run to the top of the theatre.

"The Famous Mrs. Fair," at the Miller, is to continue indefinitely, a try being made to run through the summer. Mr. Miller has been offered a London house for the piece, starting in May, 1921, which is the start of the English season. The picture rights have not been disposed of. One offer was \$100,000.

## "THE BAT" RECEIPTS.

Washington June 23.  
Wagenhals & Kemper's new piece, "The Bat," caused a peculiar fluctuation in box office receipts during its engagement here, which was the cause of much kidding by the "syndicators" and independent managers for the income and risk of the piece when the producers are ready to open in New York.

It played to approximately a 100 over \$200 the opening night. Tuesday it went to 100. Wednesday the takings were in the \$300 class and by Friday the receipts were over \$1,100.

It has been definitely decided the Chorus Equity Association will remain as an independent unit of the Associated Actors and Actresses of America (Four A's). The proposition calling for the chorus union to become the "musical department" of the Actors' Equity was voted down at a recent session of the Chorus Equity governing board.

The reason advanced by the Chorus Equity for not merging with the Actors' Equity was that the Chorus Equity had outstanding contractual obligations which would make the A. E. A.-C. E. A. merger undesirable. In turning down the merger proposition, which plan was one of the pet ideas of the Emerson-Gilmore Actors' Equity administration faction, the Chorus Equity softened the blow somewhat by declaring it desired to have the assistance of the executive staff of the A. E. A. and financial assistance when necessary.

## Better Contract With P. M. A.

The real reason, however, for the Chorus Equity turning down the merger with the A. E. A. was because the Chorus Equity has admittedly a far better contract with the Producing Managers' Association than the Actors' Equity or parent body. This was pointed out by Wilton Larky at the general meeting of the Actors' Equity at the Hotel Astor May 17, when the question of merging the Chorus Equity as the musical department of the A. E. A. came up for discussion.

It is reported the A. E. A. took up the matter of making the A. E. A.-P. M. A. contract conform to the Chorus Equity contract with the Producing Managers' Association. The P. M. A. is understood to have refused to insert the clauses in the Actors' Equity contract that would have made it conform with the Chorus agreement, and as a result the Chorus Equity decided it would be better for it to remain independent.

Another factor that counted very largely in that the Chorus Equity dues are \$4 a year. If the Chorus Equity had merged with the A. E. A. as the "musical department," the dues would have been raised to \$12 a year. Larky also called attention to this at the May 17 meeting, declaring it "as unfair to ask a \$95 chorus girl to pay the same as a \$500-a-week actor member of the A. E. A."

## LAMBS GOLFING AT P. G.'S IN ISLIP

**Percy Williams Turns Estate Over for One Day.**

The Percy G. Williams estate at Islip, Long Island, will be turned over to the members of the Lambs' Club this Sunday (June 27) for the day. A golf tournament for Mr. Williams' fellow members of that organization is one of the attractions.

The Lambs' journeying to Islip will be put up for the day and night by Williams, who will act as general host in addition, which means something around the P. G. domain.

Over 150 Lambs are expected on the ground. It is an annual event with the retired showman. Last summer 160 Lambs responded to the Williams invitation.

## TOLER'S TRIO OF PLAYS.

Sammy Toler seems destined to keep his name on the programs of three Broadway legitimate productions next season. The first is "Golden Days," which has closed its run at the Blackstone, Chicago, with Patricia Collings as the star. George Taylor has promised to bring it to New York early in the fall. "The Law and the Woman" is a two-act comedy, produced by one of A. J. Woods' next season's productions, and the third will be a piece accepted by Sam H. Harris.



# SEASON TO BEGIN A MONTH EARLY WITH 35 NEW SHOWS

These Are Scheduled to Open Between August 1 and 15—Ziegfeld and the Agencies—New Revue Coming—Seven Attractions Close—Business at Other Houses.

With 35 attractions slated to open on Broadway between Aug. 1st and 15th, the legitimate season will be in full swing a month ahead of time, unless unforeseen weather conditions should cause changes. It is doubtful even if torrid temperatures can stop the rush of premieres for there was never such an incoming crush. It is likely the legitimate legion of premieres will be spread out more than now arranged, which would bring a number of the newer offerings in during July.

The fact of openings on the books in one season why two plays already have arrived, the reasoning being that if they are able to stand up in the warm going and last until fall, there might be a good chance of them continuing. It happens, however, that both "Fall and Rise of Susan Lennox" at the 44th Street and "Seeing Things" at the Playhouse, look doomed to short runs. Whatever chance "Lennox" had was spoiled by its early entrance, and as for the Waggoner & Kemper play, the time of the season would have little weight. Other attractions, which will antedate the regular season, are impelled to do so because of no regular date being assigned them in the fall. Until the first crop of openings is weighed, bookers cannot assign houses or dates to the second crop. No far as the house receiving these pre-season attractions, no chance is taken, the house management getting all the best of it and the attraction doing the gambling.

**Ziegfeld and the Space.**  
The premiere of "The Follies" at the New Amsterdam, Tuesday night featured the early portion of the week. "Underella on Broadway" was postponed at the Winter Garden until Thursday, which is the regular night for Garden premieres. "The Follies" got away with a \$10 top scale. Flo Ziegfeld found time to devote attention to the ticket agencies, advertising that four brokers had posted \$10,000 bonds not to sell "Follies" tickets at more than 50 cents over the box office price (\$4 and war tax top for night performances). Later the houses of the agencies were dropped from the advertisements and the claim made that "most of the big agencies" had come across with bonds. This was denied by the "space" and several who denied having purchased bonds appeared to have plenty of seats starting for Wednesday's matinee. The seat sale before the matinee reached out into 42d Street.

With the two leading summer shows in the next musical arrival of importance will be the opening of the Century Frolics, which offers a dual show starting July 1, although reported postponed after that date. "The name of the matinee show has been changed to 'The Midnight Lark.' Following that William Krol's "Kiss and Make Up" opens at the George M. Cohan (July 12). In between "Fusion Arcus" produced by Will Morrisey will be ready. The Astor and Elgin have been mentioned for it, but the Casino which goes dark Saturday, may be assigned. Morrisey's show opens at the Woods, Atlantic City, July 1.

**Seven Shows Stop.**  
Seven attractions stopped last week the additions to the list having been "Martini" at the Edifice and "His Chosen Wife" at the Belmont. Four more close this week, with a chance of more moving. Here to bow out are "Shavings" which ends its successful run at the Knickerbocker and reopens on the road in August; "Beyond the Horizon" the season's surprise hit which started as a matinee attraction, leaves the Little Theatre dark; "Civilian Clothes" which came in for a two-week date, closes at the Morocco; and "Betty Be Good" stops at the Casino. All four houses go dark.

It has been decided to continue "The Gold Diggers" at the Lyceum and "Abraham Lincoln" at the Cort through the summer. There was

no doubt about "Gold Diggers" being able to last. It is going at capacity. "Lincoln" is playing to good business, and with a firm draw from transients should weather the hot months to a neat profit. "Lightnin'" is sure to run through until fall. Last week it drew \$13,700 in spite of the hot first three days. "Irene" and "The Night Boat" are the leading hold-overs, and both continue to capacity. "Honey Girl" at the Cohan and Harris, looks easy until fall, and "Lonesome" still plays to good takings at the Hayes.

The next two weeks will find a further thinning of the list, and by July 5 the final line-up for the summer will be made. That Broadway will have less shows starting the summer than last year is now a certainty, but the early arrival of the fall offerings will make the dark period quite brief.

**Agencies Are Banded.**  
The theatre ticket agency men accepted the proposition placed before them by Flo Ziegfeld, Jr., to put up a \$50,000 bond that they would not exact more than a 50-cent premium on any of the seats they sell for the "Follies." All of the big agencies got into line on the proposition this week before the opening. Those putting up the bond were Tyson Co., Tyson & Co., Louis Cohen, the United, McBride, Leo Newman and one or two others.

Along Broadway, however, it is believed this will not stop other agencies getting seats from the bonded agents and then reselling at whatever they feel willing to ask. The agencies that have given the bond for the greater part state that they are going to handle the seats as an accommodation for regular patrons who carry accounts the year around, and the transients will have to do the best they can.

The Winter Garden buy for the show which opened last night is of the regular proportion, somewhere in the neighborhood of 400 seats a performance. With the addition of these two attractions, the total list of buys is eight. They now include "Flowers" (Century), "Honey Girl" (Cohan & Harris), "Scandals of 1920" (Edifice), "Night Boat" (Liberty), "Gold Diggers" (Lyceum), "Follies" (Amsterdam), "No Wynn Carnival" (Belwyn), and "Underella on Broadway" (Winter Garden).

The hot wave affected the cut rate list because of the number of attractions that closed Saturday. But 14 listed this week, with two closing tomorrow night. Orchestra seats were available this week for "Betty Be Good" (Casino), "The Hotentot" (Cohan), "The Storm" (44th Street), "Susan Lennox" (44th Street), "An Innocent Idea" (Fulton), "Jane Clegg" (Garrick), "Shavings" (Knickerbocker), "Civilian Clothes" (Morocco), "What's in a Name" (Lyric), "Scandal" (Shubert). Four attractions had balcony seats on sale. They are "Flowers" (Century), "Fool-Loose" (Greenwich Village), "Seeing Things" (Playhouse) and The Irish Players (45th Street).

## CORTNELL LASTS 3 DAYS

Herbert Cortnell remained with "As You Were" only three days at the Central. He replaced Sam Bernard Monday, last week featured with Irene Bordone.

Cortnell could do little with the "Weiss Wafelstein" part created here by Bernard, and friends advised his withdrawal Wednesday night.

Dick Bernard replaced him and will remain in the show for the balance of the New York run. Dick may go on tour as understudy to Brother Sam next season, if the latter decides to go on the road.

## HERNDON BUYS "CHARITY"

Richard Herndon has bought "Little Miss Charity," the Eddie Clarke musical show tried out several months ago by the Shuberts. The title will be retained but a new cast chosen. Rehearsals will start in July, the show being due for the Belmont in August.

## CLEVELAND IS FIFTH IN PRODUCTION FIELD

Arrangements Completed for Premier Offerings.

Cleveland, June 22.  
Convincing evidence has now been produced that Cleveland has come into its own, and that the fifth city has been recognized as fertile ground as a production center. Arrangements have now been completed, or are well under way, for premier offerings here with a view to Broadway production. This has been made possible through negotiations with Robert H. McLaughlin, who, previous to taking over the management of the new Ohio theatre in the fall, is operating his stock company at the Opera house.

The personnel of the McLaughlin organization have been selected with the view of carrying out this idea of premiering, and a large percentage of those taking part in the initial offerings will continue when the plays are transferred to Broadway.

The first of the plays will be "Pines of Spring," by McLaughlin, scheduled for next week. This piece had a try-out last summer here in stock, and A. H. Woods picked it up. On its production next week, Woods will be here as he has stated its New York appearance at the Republic for August 14.

Another on the list is "Come Up in the Haymow," a farce by Wilson Collinson, who wrote "Up in Mabel's Room." This also has been taken hold of by Woods.

"The Star Sapphire," a "mystery" drama by Robert Housman, is among the prospective offerings. Housman was the author of "The Gypsy Trail."

"The Jury of Fate," by the late C. M. R. McLaughlin, will find a place among the productions. "The Jury of Fate" is the last work of McLaughlin, and while it was done at the Shaftesbury theatre in London, it never has been produced over here.

Another is "Dr. John," by a new author, C. E. de Lima. This play is said to be intended for Frederick Burton, and when produced here Burton will appear in it.

Then there will be "A Gathered Rose," said to be the work of a convert, whose identity is revealed only by a number. This play has all the earmarks of a vehicle for John Drew, and negotiations are being made with a view to Drew filling the principal role when the production is staged here.

In addition, McLaughlin is planning a representation in revised form of his play, "Little Orphan Annie," under the new title of "An Old Sweetheart of Mine."

## BACK TO "TICKLE ME"

Arthur Hammerstein has changed the title of the new Frank Tinney show back to "Tickle Me." The "new" title, "The Love Bath," was discarded this week.

It all came about when Hammerstein met A. H. Woods, known as the champion title changer of the world, who advised Arthur that "Tickle Me" had the "bath" title "skinned a mile."

This week, too, Hammerstein purchased a trick horse, which Tinney will use. The price was \$1,000. He explained a "high school" nag was needed and that the market was short of them, since owners hired them out for picture work at \$25 per day.

## BONSTELLE STOCK PLAY.

Buffalo, June 22.  
The Jessie Bonstelle stock will try out a new play here next month at the suggestion of W. A. Brady. The piece was written by David Wallace, formerly press representative for Brady and now general manager for William Harris, Jr.

It is understood the play was written by Wallace before he went to the training camp at Pittsburgh in 1917. The piece was first called "Phygmates," but may be given here under the title of "Among Other Things."

## GEST OUT OF MANHATTAN.

The tenancy of Morris Gest of the Manhattan O. H. comes to an end Sept. 1, and at that time the widow of the late Oscar Hammerstein will take over the property.

Gest has had the house for four years. It was the scene of the initial performances of his first two great spectacles, "The Wanderer" and "Chu Chin Chow."

## MISS GREENWOOD TO SUE.

Will Bring Divorce Action Against Cyril Ring.

Charlotte Greenwood is about to bring action for divorce against her husband, Cyril Ring. The allegations, it is understood, will be based on a recent incident in Philadelphia involving Ring and a chorus girl named Anna Fleming.

Ring appeared in a minor part in "Linger Longer Lotte," in which his wife was starred. At the time he and the chorus girl were caught in a Philadelphia hotel the story got abroad there was certain business in the play in which Miss Greenwood was called on to slap Ring's face and that she had gradually increased the force of the applications.

There was no such incident, it is said.

## NELLIE REVELL BENEFIT PROMISES BIG AFFAIR

All Show Business Interested.—Showmen on Committee.

The benefit for Nellie Revell, to take place July 11 (Sunday) at the Cohan & Harris theatre, drew a world of solicitation and many offers of aid following the announcement in Variety last week. Several of the dramatic editors of the dailies wrote the committee saying that they regarded the Revell benefit most worthy and offered the columns of their papers for the event. Among the ticket agencies it stated the committee could allot any number of tickets desirable and that all commissions would be gladly turned over to the fund in total.

The number of managers on the Nellie Revell benefit committee now includes every prominent producer on Broadway. Through error in the original list the names of George M. Cohan and Henry W. Savage were omitted. Others added include Martin Beck, John Ringling, William A. Brady, Morris Gest, Richard Herndon, Marcus Loew, Arthur Hammerstein, Charles A. Hird, William Harris, Jr., Lou Wise and Joseph Schenck.

E. F. Albee has taken a personal interest in Miss Revell's cause and has promised vaudeville's contribution to the show to be of the very best. From the legitimate, to which field Miss Revell devoted her genius for publicity, there will be an assemblage of stars.

The interest shown by John Ringling recalls that Miss Revell was born on a Barnum & Bailey circus lot and was of the Revell family in her early years.

## AGENT TRIES OUT VOICES.

Max Rotnek, for several seasons musical director for Arthur Hammerstein's attractions, has embarked in the dramatic agency field, specializing on players for musical comedy productions.

Rotnek's agency plan is a bit different from the others. All those who register with him try out their voices. Thus the agency is enabled to supply a singer whose ability is known with exactitude by the agency.

Rotnek believes that if a producer asks for a player and requires certain attributes such as age, looks and voice, he can deliver without the manager needing to go through the usual trying out process.

## MARIE DRISSLER'S COMEDY.

Marie Dressler is writing a new three act straight comedy in which she will star next season. Miss Dressler's husband, James Dalton, will produce the show.

The piece has not been titled. It will play the Shubert houses.

## FOLLOCK TO GO TO EGYPT.

Channing Follock will sail for Cairo, Egypt, Dec. 1. Mr. Follock intends to make his residence in Cairo from December to April each year hereafter. The rest of the year he will live at Shureman, Long Island.

## Errol to Stage Dolly-Fox Show.

Leon Errol has been signed by Ray Croomer to produce a revue in which Harry Fox and the Dolly Sisters will be starred. The show goes into rehearsal shortly after the Dolly Sisters return from London.

## LAMBS' FAVOR GOLDEN THEATRE PROPOSITION

After 10 Years the Club Will Get It.

It is reported that 99 per cent. of the membership of the Lamb's Club voting on the proposition to turn over part of the club house for the new John L. Golden theatre have expressed themselves in the affirmative regarding the plan. Golden has secured a plot 75 by 100 feet east of the club. This is not sufficiently large to permit of the building of a theatre and as he cannot secure any further property he proposed the Lamb's turn over that portion of their building which is now used as a theatre.

Golden intends to build the theatre, run it for ten years and give it outright to the Lamb's at the end of that time. The Lamb's are to have the use of the house for a certain number of performances each year during the Golden tenancy.

At the meeting regarding the matter held in the club Monday there were 110 members present. Shephard Burnside presided. Those present voted to refer the matter to a committee of 21 members to have full power to act. After the meeting there was an unusual discussion regarding the matter in the clubhouse.

A certain faction of the membership does not believe the committee is sufficiently well versed in the matter of finance and real estate to qualify as experts in the case. They state lawyers and financial men should have the investigation in charge.

The plan as laid before the Lamb's is that Golden wants 10 feet of the ground floor space and 20 feet of the first floor for his theatre. The Lamb's are to pay the taxes and light for the ten years that Golden is to have the house and to also permit him to have office space free in the building for that period. According to figures the taxes and lights charges and the rental of Golden's office would mean about \$165,000 in the ten years. The Golden figures with the turning over of the theatre to the Lamb's at the end of a period of ten years are that the theatre would cost an annual rental of \$40,000.

A managerial member of the Lamb's stated that if Golden figured that rental he was willing to take the theatre over and guarantee the Lamb's a rental of \$60,000 annually for the house.

## SCHOOLS CONFLICT DATES.

Classes of Godowsky and Gans "Clash" at K. C.

Kansas City, June 23.  
Through a conflict in dates two master schools are being conducted here at the same time. Leopold Godowsky opened his class first, but Rudolph Gans started last Thursday and there is considerable rivalry between the two schools and the local musicians. The mix-up in the dates was an accident, as the latter's date was arranged while it was supposed that the Godowsky school was to have been held last September. But they were not announced in time to prevent the postponement of the Godowsky date to conflict with his school.

Godowsky has come in for quite a good deal of good natured pampering from the local press and has announced that the Kansas City master class is the last he will teach, at least in America. He was in Vienna at the outbreak of the war when he sought refuge in this country.

## GRIFFITH LEASES 44TH ST.

D. W. Griffith has leased the 44th Street theatre for two weeks starting Aug. 2. The arrangement calls for the four walls only and is "for rehearsal."

It is understood that Griffith will use the theatre for a number of preliminary to be part of a feature. It was not known whether the picture producer is to film scenes from "The Fall and Rise of Susan Lennox" which is playing the house and which is due to continue until July 21.

## NOBEL PRIZE FOR BENAVENTO.

Jacinto Benavente, the Spanish author, has been awarded the Nobel prize for literature for 1920. Benavente is the leading dramatist of Spain. His "The Passion Flower" was produced here last winter.







# HENRY SANTRY and Band (10)

30 Mins., Full Stage.  
(Special Drops, 2; Cys. 1).  
Palace.

Henry Santry has ten musicians in his entourage. All are masters of jazz. Between syncopated numbers Santry handles the vocal solo, and in addition leads a few numbers with his baton. He is an unusual showman and gets laughs with ease. He is also equipped with a splendid baritone and sings pop songs which blend into a medley of parodied popular numbers. All the accompanying music by the band is the neatest kind of jazz. A recitation by Santry about a king and his three daughters, one stout, one thin and one beautiful, has the band imitating and illustrating the points. In "St. Louis Blues" the crying sax, laughing trombone and weeping clarinet are augmented by the trap drummer and the rest of the musicians. At the finish of this number Santry lights a cigar, dons his Panama hat and does a slow strolling exit. "La Veda" is the instrumental encore and was applauded long and heartily. Mr. Santry is a sure thing for the east and should have come in long before. His musicians are all big leagues and their trick stuff compares with any of the freak playing heard around. It's a big act following all the jazz. *Con.*

# JESS and DELL.

Musical Novelty.  
9 Mins.; One (Special Drop).  
Fifth Avenue.

Jess and Dell are presenting a novelty worthy of a far better spot than opening the show. They are utilizing an idea that, while entirely new, carries sufficient difference in presentation to make it a novelty for any place in vaudeville. It combines a bit of singing, dancing, comedy and for a finish a cat and dog animal impersonation that sends them away nicely after a dance number. There is a special drop in "one." It is a drop with a small opening in the center. Here there is another curtain which when drawn reveals a sort of a Punch and Judy theatre. At the opening Jess and Dell, man and woman, show their heads above doll sized mannikins and do a double number of the flirtation order. This is followed by the man offering a single entitled "I Happened to Be There," which was out and out comedy and brought laughs. The handling of the legs and arms of the figures in both numbers was effective comedy. A backyard fence is shown for the third number, and the two represent a queen and a tom cat. A cat flirtation ensues with laughs coming fast. For the finish the team comes into "one," the man in a dog costume and the girl as a cat, and after a few capers go into a dance finish which, while not a strong applause winner, sends them away nicely. Perhaps another bow could have been received with the removal of the cat and dog headpieces. This was not done on Monday night, and it seemed to let the finish down a little. *Fred.*

# BENTON and WALTON.

Acrobats.  
11 Mins.; Three.  
American Roof.

The men open with a series of hand to hand holds of all several of which look new and brought applause. The concluding business is performed on a breakaway ladder perch, the topmost being a plumb wheel whirl on the summit of the single pole for a finish. The duo start slow and as a result an exodus ensues on the part of the hasty element. The business of one reading a book, the other entering after which they proceed with their stunts is timeworn. The immediate beginning of their routine would eliminate the walkouts, for the duo certainly kept them standing once they pulled their real stuff. No. 1 or closing in three-a-day.

# "THE CURRENT OF FUN."

Comedy Electrical Experiments.  
10 Mins., Full Stage (Special Set).  
Palace.

In a set of a cave with spiders, gnomes, etc., embellished on it, Miss Burnell is introduced by an announcer. He has previously requested a committee and about six plants made a quick response. All are used for comedy purposes. One does a rubber-collared sleep and the Palace crowd greeted his awkwardness and timidity with roars. The experiments consist of the regulation routine of lighting cotton from the conductor's fingers, lighting a gas jet with a piece of ice and so on. The comedy is the strongest factor. The act follows the general idea introduced years ago by Dr. Herman. It's a good laughing contribution for either end of the bill. *Con.*

# VIRGINIA PEARSON and Sheldon Lewis and Co. (2).

"Jealousy" (dramatic).  
10 Mins.; Full Stage.  
Alhambra.

Virginia Pearson has been starred in pictures on and off for the past five years, gaining a big name in films regardless of whether she was paid \$5,000 weekly as advertised. Sheldon Lewis, too, featured the films, specializing in serials. This latter point was somehow reflected in "Jealousy," the dramatic playlet with which they have entered vaudeville. There is gun play in the sketch and a murder. Miss Pearson in a certain speech mentioned Mr. Lewis' association in serials so accustomed him to thrills, that if he couldn't have at least three murders on the speaking stage he might go back to pictures. Henry Hillit presents the act. No authorship is given on the program. Miss Pearson's speech, by the way, was not as polished as it should be and if she is to be called on for the stunt, she might touch it up. The action takes place in the home of a playwright, the leads being Mr. and Mrs. Hodge (Miss Pearson and Mr. Sheldon) and is a play within a play. At the opening the wife answers the phone, mentions the tea room at the Ritz, an emerald pendant, and tells the person on the line the bauble will endear him to her for life. Hubby overhears this and when their mutual friend Dr. McLeod (Frederick Clayton) arrives, Hodge tells him that he is ready to read him the new play since an occurrence had arisen giving him the right idea. The doctor and Mrs. Hodge mention the husband's jealousy in an aside and the trio repair to an alcove to listen to the play. The curtains are drawn and the action disclosed. Miss Pearson reappears as a vampire. She has summoned a doctor and when that good man arrives calmly tells him that her husband is extremely jealous and that he will kill her lover on sight. Husband enters and the result is a shouting. Phone rings, with a supposed other sweetheart calling. Hubby demands she ask him to their apartment, that she tell the lover she has killed the doctor and try to force him to shoulder the crime. The lover enters, brushes the vamp aside when he gets his "orders" and exits. Hubby banishes wife with him and calls up police headquarters. That ends the "within" part of the sketch, the trio extruding from the alcove, but the gun stuff doesn't cease. The supposed lover whom he thought he heard his wife talking to materializes as a hotel detective who calls to return the pendant which had been found at the Ritz. The gun is hidden and the curtain falls with the lesson: Husbands should not become jealous of their wives. "Jealousy" resembles the serial picture, but without the serial thrills. Miss Pearson and Mr. Sheldon have appeared on the spoken stage together before this, having starred in Chicago with "The Marriage Question," which never came to New York, but landed in London. For vaudeville "Jealousy" might do some around, principally because of the picture "names" of the two players and because Miss Pearson is very pretty to look upon. *Ibs.*

# LOWE, EVANS and STELLA.

Singing and Dancing.  
14 Mins.; One (Special Drop).  
23d Street.

Two girls and a young man, with a special drop, who have a lot of clever material, which they do not get the most out of. The opening trio is made up of song titles welded into a recitative crossfire ditty. He does a popular solo and some Russian and other stepping; one girl and he, conversational song and dance; other girl a monotonously delivered ballad; all three in theatrically Arabian costume for song and dance finish. In its present form, a neat three-a-day offering, but there is enough good material in the turn to make a real act of its kind, if properly routinized. *Jolo.*

# PAUL and LEW MURDOCK.

Novelty Dancers.  
12 Mins.; One.  
125th St.

Opening with an introductory double, these boys in dinner suits and straw lids go right to their knitting and stick to it. They have a cleverly arranged routine of novelty solo and double eccentric soft shoe and buck steps, both qualifying with each type. The taller member does slides to a split. They have appearance, showmanship and ability and their routine is modernized enough to insure their success on the best of the bills. *Con.*

# HERMAN TIMBERG.

Songs, Comedy and Dancing.  
10 Mins.; Two.  
Brighton.

Herman Timberg's new single turn should keep him busy as a big time feature. Mr. Timberg is a versatile artist, doing many things and what's more important doing them all well. Opening with a short piece of business with the orchestra Mr. Timberg goes into an introductory song, in which he explains he is a salesman, the audience the buyers, etc. The idea is not new, but well treated lyrically and finely put over by Timberg. He wears a derby hat drawn down over his ears, horn rimmed glasses and delivers most of his talk with a Yiddish dialect. Timberg, however, unlike most comics of his type, does not interpolate any phrases in Yiddish. A comic love ballad "Pay Attention to Me," and a number introducing impersonations of Al. Johnson, Lew Fields and George M. Cohan next. Then a short session with the violin, followed by a Russian dance, accompanying himself on the fiddle. A sly eccentric dance to close. The act is full of merriment and entertainment. It was the hit of the Brighton show. *Bel.*

# HARRY DELF.

Songs, Comedy, Dances.  
22 Mins.; One.  
Riverside.

Harry Delf is doing some dancing in his latest single and is a standard big timer. He opened with "There's a League of Nations at Our House Every Saturday Night." There are impersonations of the various members of the family, and that trick of imitation, though never carried to actual impersonation, is employed in more detail in another number which is made the big idea of the routine. It is with "Our Family Album." One of his numbers of expression was "When You Get Up in the Morning," being concerned with the male of the species. There was an after-the-war comic, referring to his or anyone's recollection of life in the navy, and called "I Miss the Bunch." That led to his first dance attempt and he showed the same skill as ever. For an encore he gave his idea of a vaudeville show, mostly as he saw the dancers in it, burlesquing them all. Mr. Delf has the gift of imitation, perhaps a family trait, of which his sister, Miss Juliet, is a shining example. In devoting his end to comedy instead of impersonation, no doubt with the idea that one minute in the family is sufficient, he has the right scheme, since impersonation from a girl is somewhat regarded the superior of male tries. Delf stands out as a comedian and a dancer and he can take a spot, as shown Monday night, when he went for a hit on fourth. *Ibs.*

# RYAN and RYAN.

Singing and Dancing.  
16 Mins.; One (special act).  
Fifth Ave.

Man and woman, youthful and of good appearance. Act opens with a double song, something about a valentine, backed up by a special drop containing cupids, valentines, etc. Clowns and pierrot costumes are worn for this. A short bit of soft shoe stepping after the double. The woman offers a single eccentric dance next, using a medley of old favorites, including Highland Fling, "Won't Get Home Till Morning" and "Girl I Left Behind." A pretty silver cloth costume abbreviated and of attractive design helps the single to get across. The meat of the act follows, the man changing to burlesque Scotch garb with dancing shoes about three feet long and executing a first rate hard shoe dance. Another costume change by the woman who also does the big shoes and the pair go into a corking double hard shoe dance. The long shoes have not been used around in years and shape up as a novelty for the present generation of vaudeville patrons. The turn looks excellent for No. 2 on the better bills. *Bel.*

# THAMES BROS.

Novelty Dancers.  
8 Mins.; Full Stage (special drop).  
American Roof.

Two athletes in white tights with a good routine of revolving head to heads, hand stands and lifts. The feature trick is the mounting of a special apparatus which is balanced on the shoulders of the under-stander. He inserts his feet in a mechanical shoe that allows him to lighten the apparatus notch by notch. A forward fall terminating in a somersault completes the trick. Good opener. *Con.*

# HANSON DUO.

Trapeze.  
5 Mins.; Full Stage.  
23d Street.

Nickel-plated apparatus about 20 feet high for woman to hang by her feet holding trapeze by hands for man to go through perfunctory routine: single strap hold and for finish a single bar with leather teeth for him to do a pirouetting thigh-hold. Conventional closing turn for the three-a-day. *Jolo.*

# MARIE GASPER and Co.

Songs and Piano.  
10 Mins.; One.  
Fifth Ave.

Marie Gasper was formerly of Sinclair and Gasper, sister act, and later with "What's in a Name?" Now Miss Gasper is a "single" in "one" with a male pianist and a repertoire of pop numbers running mostly to blues and jazz. She is a good looking brunet with a knack of wearing clothes classily and a good knowledge of song delivery. A raggy number starts her off at a fast clip. The second song is a ballad and good contrast. Miss Gasper sits atop the baby grand for this and gets away with it handsly. Changing from her opening frock of white dotted organdie, summery and very becoming to her brunet style, Miss Gasper following a brief piano selection by the accompanist returns in a gold cloth robe that looks like a million dollars and reels off "Monsieur," a French dialect comic. This holds several nifty couplets, a little gingers but not enough to notice. A "blues" for closing. Miss Gasper topping off the number with a lively shimmy, just strong enough to interest the male section of the audience, but modified and sufficiently "refined" for the women. She has a sweet voice, personality plus and the act looks ready without the change of a line for an early spot in the big house. The turn went over very well at the Fifth Avenue, taking four bows at the finish. *Bel.*

# AL JEROME.

Magic, Juggling and Balancing.  
12 Mins.; Two (special).  
Fifth Ave.

Al Jerome through his method of working and clown white facial makeup suggests he is a foreigner, probably from the Continent. The first part of his act is devoted to magic, opening with a simple mechanical trick followed by some excellent egg palming. A bit of juggling next, Jerome handling five objects acceptably. The egg teasing and plate catching trick associated with Henri French's routine is included in this section and very well done. Another familiar juggling bit is that done with 12 large sized dominos, handled in the fashion of cigar boxes as performed by innumerable tramp jugglers including Harrigan and others in the past. A mechanical trick, calling for the disappearance of a ringing alarm clock, next, was very crude. Presented as a legitimate trick this would go over much better than if offered in a travesty way. For a closing stunt Jerome does a corking bit of equilibrium, balancing himself on his index finger on top of a bottle, the neck of which is topped in turn by a small drinking glass. A special drop in "two" with a center opening and decorated with pictures of clowns is used. Acceptable small time opening turn, passing nicely in that spot at the Fifth Avenue. *Bel.*

# SANTOSCA.

Musical.  
14 Mins.; One.  
American Roof.

Santosca, a youngish-old or oldish-young man—hard to determine which—announces on entrance he will present the only musical novelty of its kind on the vaudeville stage. His first number is the rendition of a solo utilizing two saxophones simultaneously. That is the general scheme throughout, placing dual instruments at the same time, producing a common melody from both. The next number is performed on a variation of the cigar box fiddle, a tube leading from his mouth to the base of the violin bow, producing a wind and string effect together. Playing two flutes simultaneously has been done before by Wilbur Swatman et al. this comprising the following solo. Utilizing two pianos or "sweet potatoes" for a session concluded, preceding an encore which consisted of blowing into a quartet of these wind whistles. The music is carefully selected and sprightly. Santosca should find favor in the pop house easily. It is a musical novelty. *Jolo.*

# HANSON DUO.

Trapeze.  
5 Mins.; Full Stage.  
23d Street.

Nickel-plated apparatus about 20 feet high for woman to hang by her feet holding trapeze by hands for man to go through perfunctory routine: single strap hold and for finish a single bar with leather teeth for him to do a pirouetting thigh-hold. Conventional closing turn for the three-a-day. *Jolo.*

# PRICE and BERNIE.

Songs and Piano.  
12 Mins.; One.  
Alhambra.

Dad Bernie is a pianist, figuring mostly as an accompanist to Lillian Price. The latter is a kid sister to George Price and appeared with him in several houses recently. George has gone into the Winter Garden show. The lass appears to be between 10 and 12 years of age. She enters in an old frock with laundry for Bernie and since he won't pay the charges, says she will stick around until he does. Bernie starts warbling "When My Baby Smiles at Me," but little Miss Price finishes it. She mentions having seen Belle Baker and announces "Wrap It Up, Take It Home" as an imitation which it isn't. She did better with "I Don't Have to Die to Go to Heaven." Bernie had a specialty while Lillian Price changed to a neater frock, improving her appearance so much it should have been done earlier. There was a duet "Just Wait Till You See" for a finish, with the exiting badly directed. For encore the pair gave "What Are You Going to Do When There Ain't No Jazz." On second the act was liked here. The teaming is hardly in taste and the impression left was that the young Miss Price would stand a better chance for development in a big act where she could more easily be coached. *Ibs.*

# BYRON BROS. and BAND (7).

Musical and Dancing.  
14 Mins.; Full Stage (Special).  
Harlem O. H.

The Byron Brothers are not numbered, so it is hard to say how many there were in the contest of musicians, six men and a girl, who appear to be Hawaiians. They dress nattily and run through a musical routine that is fast, jamming into the 14 minutes all the action any audience could want. Opening as a saxophone sextet, they qualify as musicians. In the midst of the opening number the girl appears, doing a little toe dancing at the finish, when she joins the men playing. A piano solo is next by one of the men, with two others joining, one playing the saxophone and the other a xylophone. The latter does some very clever ragging. The girl then steps out in a Spanish costume and does a dance. Not so good and could be dropped. Five of the men do a Hawaiian number on the ukule and the wire guitar. A jazz combination is the finale—piano, drums, banjo, piccolo and cornet, the girl doing some jazzing on her toes and the sixth man, in Scotch costume, playing the pipes. The latter adds a touch of comedy. The act as it stands is a corking musical organization and can hit the big time with its popular stuff. *Fred.*

# 3 SONS OF JAZZ.

Dance and Musical.  
15 Mins.; One.  
American.

Three brethren of the syncopated harmony, who are exceedingly lively, tireless, full of pep and possessed of fair ability. It is only a matter of time ere they become established in fast company where they really belong, though the present routine is just better pop house league company. Making neat appearances in Tux they fake the opening vocal number and go into their dance. Two other terpsichorean jazz solos ensue following which the saxophones are brought into play for the musical end. The numbers are of a pre-Christmas vintage and can stand modernizing. A couple of trombones are brought into play to accompany the sax, and the result is jazzically harmonious. There's the makings of a good act. They are good dancers and equally capable musicians. *Jolo.*

# WEST and VAN SICLEN.

Instrumental and Crockett.  
15 Mins.; One (Special Drop).  
23d Street.

J. Royer West and Ida Van Siclen, reunited for the stage, open with a song explaining they are on a tail-toe trip, leading up to the playing of coach horns. This is followed by a bit of crockett and she retires, while he plays a "cello medley," making no attempt at exaggerated rhapsodizing, but phrasing with feeling. At the conclusion of the number he imitates on the cello a harp and then an old-fashioned phonograph. Continuing with the "big fiddle," he plays "Venetian Moon," followed by a cornet duet medley of classical and popular stuff. Miss Van Siclen remains on the stage hiding him while he executes military calls and Scotch bagpipes. The act scored strongly. *Jolo.*

**CONLIN and GLASS.**

**Four Seasons and Four Seasons.**  
Comedy Singing Unit.  
12 Mins.; One and Two (Special).  
Brighton.

Harry Brown wrote Conlin and Glass's new vehicle. It is a combination of the familiar situation and quizzical married couple idea, characterized with considerable novelty and fitted with a jingly set of comedy lyrics and several bits of pleasing comedy business. A drop with curtains center entrance carried holds the four seasonal inscriptions, spring, summer, autumn and winter. The act starts with "Spring" denoted by a card placed on an easel on the left of the stage. Miss Glass starts it off with an introductory song, which serves to bring Conlin on. There's a short exchange of talk partly extemporary of the action. "Summer" follows, which allegorically tells of the marriage of the couple. "Autumn" next explaining a quarrel has taken place and finally "Winter" which is termed the "Reconciliation." Mr. Conlin uses the piano briefly during the "Summer" bit. The act is a bit new to Conlin and Glass at present, but has the framework that can be developed into a first rate comedy act of the novelty type. The turn went over nicely at the Brighton. **Bill.**

**CHANDON TRIO.**

**Aerial.**  
12 Mins.; Full Stage.  
Fifth Ave.

Men and two women, apparently father, mother and daughter, in a routine of aerial gymnastics. Considerable novelty attaches through the older woman bearing the brunt of the prohibitions. She hangs head downward from a bar throughout the turn, with the exception of a couple of brief breathing spells between tricks, supporting by means of a loop around her neck in turn a large steel hoop, double trapeze, steel perch pole, rope and swivel arrangement. Each bit of apparatus thus suspended from the older woman's neck is used by the man and girl for difficult evolutions, the man's work on the steel hoop and the girl's gymnastics on the rope standing out. The finish has the man and girl whirling around on the swivel attachment, a fast and showy closing. A move up to date style of dressing by the man would give the act the class it now lacks in that respect. They should fit in the big time bills easily. **Bill.**

**MARTIN and COURTNEY.**

**Songs and Talk.**  
12 Mins.; One Three. One.  
American Roof.

Men and woman with an arrangement of pure fire small time material, consisting of solo and double songs and talk. A blues is noted by the man as a pop Kingfisher. His opening number is a loping song. Another of his solos is a topical, not getting much. In a black lace evening gown the woman does a French dance and they get some comedy out of his responses. The finish is a double ballad recited by him and then vocalized by both. His acknowledged applause with his hand cupped over his ear and with little urging was into a red fire recitation, panning the profiteers. The act is inconsistently arranged but the material has evidently been selected with a knowledge of small time values. It qualifies as just that. **Con.**

**PALACE**

Plenty of show at the Palace Monday night, the first act getting away at 8:15, and the closer taking the air at 11:30. A capacity audience was in before the dying flicker of Kliegman's. Four of the nine acts hugged the comedy and applause receipts, with Joe Cook, who was substituting for Lilian Shaw, showing after intermission, pulling down the comedy bit of the bill. The one-man vaudeville has a new assistant for the mechanical bit in Joe Cook, who formerly ran the Palace elevator back stage until the smell of grease paint overpowered him. With his teeth blackened out and a hair part as in Mr. Plowman, he looks just as funny as his predecessor. The contraband, who walking, singing and other bits were crowned with yells, Cook being up an average as healthy as Babe Ruth.

Maurice Diamond and Lola Gale third and Joe Bentley, Ivy Sawyer and Co. closing the first half and the applause honors. The Bentley-Baker revue switched places after the intermission, moving up from second after intermission. Henry Bentley and his Principled Society Band (New Act) were lowered into the vaudeville spot. They cleaned up a cheering hit and will probably hold over at the Palace. The billing reads "From the Woods of Michigan." Bentley should have made the New York on the train

that followed Friday, or even before. He would have been an institution on Broadway by this time.

Moss and Frye followed the jangle and stepped right into their tangled routine, getting results immediately. It is great ad lib conversation that these colored boys peddle and they seem to be masters of all the twists and turns that are possible to users of the English language. Their songs, sung in a soft baritone tenor, were most effective. They registered solidly.

The Van Colles, a very neat opening act, had the show off spot. The woman assistant made three pretty changes of costume and showed a nice figure in lights. The male, in a tux, stepped through a clever routine of big juggling, making a barrel do everything but sit up and talk.

Vardon and Perry, the two entertainers with a billed war record, were No. 2. A picture about preceding announced their activities as entertainers of the A. E. P. Opening in tuxedos and straw hats they sang several duettes, making slight changes from two tall top hats that they carried with them. A rube number in Spanish costumes, Scotch double and "Fanny Cal Rag," helped them out. "Chicken Chorus" and "Hill" gave opportunity for a young woman to appear pantomiming a chick. Both the males tried to vamp her, talking pure unrestrained poultry. They got over mildly.

Frances Kennedy on fourth had tough sledding until reaching her Tea Table routine. Her songs are all specialties and were "Jalousie of Me," which has been heard around and "Irish Shammy Shakers," a well constructed lyric. She exited a safe hit after a stormy passage.

"The Current of Fun" (New Act) held them in remarkably, considering the hour.

**COLONIAL.**

"This might have been called 'old favorites week' at the Colonial, five of the nine acts being accorded a reception when their names were called. The show ran very smoothly,

by, taking up five minutes longer than the regulation three and a quarter hours, owing to extra time consumed by encores. Victor Moore, slated for next to closing, changed spots with Joe Cook, programmed fourth. Otherwise the bill ran as scheduled.

Clark and Bergman, assisted by the Crisp Sisters, closed the first half and registered a resounding wallop. Gladys Clark and Henry Bergman work with the ease and confidence of seasoned vaudeville entertainers, and each has the knack of making points tell. The songs handled by the team as duettes all landed for smashes. Mr. Bergman slipped over a noisy individual bit with one number, supplemented by a song bit of soft shoe stepping. The Crisp Sisters filled in very well with character dances between the specialties of the principals.

Victor Moore with Grace Carr kept on yelling for 25 minutes without an interval with his old standby, "Back to the Woods." Moore's comedy hit gave the first part just the timber needed to make it stand up. Bert and Lottie Walton opened with a neatly costumed singing and dancing turn, pulling down a hit at the finish, unusual for the Colonial in the initial spot.

Maud Earl, second, established herself with a couple of operatic numbers and clinched the success with "Macushla," an Irish ballad competently delivered. Miss Earl has provided her turn with an exquisite setting which together with a fine lighting arrangement, adds her vocal efforts materially.

Frances Pritchard and Co. following, started with a rush and pulled up a high average. Miss Pritchard is assisted by Edward Tierney and James Donnelly, dancing boys who can hoof it with the best of 'em. The best liked part of the turn was imitations of dancing stars. Miss Pritchard's imitations of Ann Pennington and Marilyn Miller, although not particularly like the originals, are strong enough to stand on their merits as illustrations of different styles of stepping.

The Benjie McCoy imitation was noticeably off, viewed in the light of an impersonation. Closing with a travesty Egyptian bit, supposed to be an imitation of Ruth St. Denis, the turn pulled down four bows and could have taken another.

Joe Cook, next to closing, doubled 'em up with his travesty nonsense. The story about the three Hawaiians, an adaptation of an old fairy book tale, still continues a riot for Mr. Cook. It's very well handled and deserved all the laughs it got.

Opening the second half, Frank Hurst sang himself into favor two minutes after he made his appearance. The Colonial, like the Fifth Avenue, has a soft spot for Irish songs. Mr. Hurst did two. Both were nicely placed, each receiving a rousing hand. Hurst has a pleasant lyric tenor, fine appearance and plenty of personality. He seems a likely candidate for musical comedy honors.

Gus Edwards had a regular old home week, scoring the big bit of the show. Following two singing acts was not an easy task, but Edwards accomplished it with flying colors. Vincent O'Donnell, boy soprano, and the Farness Sisters figured largely in the Edwards hit, young O'Donnell standing out especially with three or four ballads, and of course the inevitable Irish number. Mr. Edwards' melody of his former song hits, used for a closer, brought him back for a "pouch," in which he announced his retirement from vaudeville within the next few weeks and his intention to go after legit honors with a Broadway revue.

The Blanks closed with their familiar daredevil knockabout acrobatic turn and held most in to the finish. Attendance was about one-third below normal Monday night. **Bill.**

**RIVERSIDE.**

Monday matinee was exception ally bad, it having rained and no baseball game capped amusement section. It looked bad for the spec-

ulators who bought for the night show, for by evening it was clear. However, the house was 100 per cent, better than Monday evening of last week, with about two-thirds capacity downstairs.

It was a typical summer show, fast running. Like last week, there was a plenitude of singing, perhaps more this week than last. But the exceptionally good scoring proved it was about the right idea for the season. Fifty per cent of the bill lined out hits, with the edge going to Anna Chandler, since she followed the song field and in the next to closing spot delivered a punch. Miss Chandler works very well with Sidney Lanfield. The latter has the first lines of the opening lyric, "I Told You So," which develops into a jazz tune. There are some new songs in the Chandler routine and made the strongest in "Rough Country Has Its Vamp." There was an encore given close to 11 and there could have been more.

The scoring was started by the colored team, Sisale and Hiale, who were billed as the "Dixie Duo," on second. "Dixie" Hiale drew a laugh by telling his partner that "Hiale" were his national anthem. The late Jim Thorpe, with whom the men were in France, was alluded to as "our benefactor" and credited with the no man's land number. The men drew three encores and came near copping the show's hit.

Eva Shirley supplied much strength closing intermission with her clever jazz five (Gordon's versatile musical boys) and Al Roth. The latter certainly qualifies for the finale in the male shimmy contest of vaudeville, for they don't come any lower than he. During his first dance Roth held some object in his coat pocket but what it was never was disclosed. Miss Shirley's big number was made "My Sahara Rose" and the accompaniment of Gordon's music was important and. Miss Shirley has a big voice for a little woman, and the grand opera finish drew a flock of customers. On just ahead, Harry Doff

(Continued on page 22.)

CHICAGO, JUNE 23, 1920

# AT THE CROSSROADS!

## VAUDEVILLE

has been very generous to me; has given me another gloriously successful season, soon drawing to a close after one of those perfect tours over the perfect Orpheum Circuit, and offers me, together with the splendid Keith houses, attractive contracts for next year and all during this summer, if I elect to play—

## THE "LEGITIMATE" STAGE

extends me my choice of two engagements under standard managements, one in Chicago to open in August, and one in New York to open in July—

## MOTION PICTURES

have flatteringly held forth a stellar opportunity under the guidance of one of the foremost directors attached to the artistic and executive staffs of the greatest picture producing institution in the world.

It is all very bewildering  
and very gratifying.  
And I am very grateful  
and very happy—

## BUT

To set aside the many reports which have been circulated regarding my future activities

I desire to state—rather to confess—that I shall take a brief rest at the end of my present vaudeville tour, and will then make up my mind. Meanwhile I have withheld committing myself definitely to any management in any branch.

# SARAH PADDEN



# BILLS NEXT WEEK (JUNE 28)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
The bills below are grouped in divisions, according to the booking office they are supplied from.  
The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.  
Where same name indicates a new doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

## R. P. KEITH

Palmer Theatre Building, New York City

### NEW YORK CITY

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We Place  
**LEO BEERS**  
With the Satisfactory Provenance  
UNDER OUR EXCLUSIVE MANAGEMENT  
**Ed DAVIDOW AND RUFUS R. LAURE**  
1001 Broadway, New York City

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1001 Broadway, New York City

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**LEO BEERS**  
With the Satisfactory Provenance  
UNDER OUR EXCLUSIVE MANAGEMENT  
**Ed DAVIDOW AND RUFUS R**



**CHICAGO**  
**THE TEMPTATIONS**  
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**LEW M. GOLDBERG AGENCY**  
 305 Woods Theatre Bldg., Chicago  
 FOR QUICK ACTION IN THE MIDDLE WEST WIRE US

**CHICAGO**  
**THE TEMPTATIONS**  
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AS AN ADVERTISING MEDIUM FOR THE THEATRE

# "VARIETY"

COVERS EVERYTHING

"VARIETY" has been called by travelers:  
**THE INTERNATIONAL TRADE PAPER OF THE SHOW BUSINESS**  
 "VARIETY" weekly covers completely:

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MUSICAL COMEDY
THE DRAMA

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## THE SINGLE MEDIUM OF THE THEATRE

Advertising in "VARIETY" covers it all—causing but one expenditure and giving the most value in circulation that may possibly be gotten.

When advertising, use "VARIETY." It will carry your advertisement all over the world.



# ERNEST R. BALL GIVES YOU ANOTHER; THE

# DOWN



RUBE BENNET

## Down The Trail To Home Sweet Home

Moderately with expression



Copyright 1939 by M. Witmark & Co.

# M. WITMARK & CO.

## CABARET

"The Shelburne Girl of 1929" at the Hotel Shelburne, Brighton Beach, is now going through the acid test of a restaurant floor revue in a perfectly dry place. Jvon Bedini is the speculator, since he is the producer and playing the show on a percentage, with the hotel management (from number 1). Bedini receives 45 per cent of all the cover charges. The cover charge is 75 cents per plate. Evidently Bedini has a guaranteed amount for the revue, but that amount is large. The Shelburne sells about 1,200, perhaps more or less. Saturday night (the show opened Friday) the Shelburne played to capacity in the restaurant, though it was not

an ideal evening for the location—even if it was Saturday.

The production must have cost Bedini quite a sum to finance on a summer run. There are 16 choristers and six ensemble numbers. For the latter are five changes of costumes, with the girls' dresses looking very well. The show's salary but may be between \$1,000 and \$2,000 weekly, plus an average weekly set-off for production. Accordingly the Shelburne must stage about 4,000 cover parties during the week for Bedini to break. That would be easy with favorable outside weather.

The performance runs in two parts. It's a number and act performance, really more of a vaudeville program and resembles a big

tabled in makeup. This show goes about 45 minutes. There are Clayton and White, Miller and Mack, Four Jansons, Stewart Sisters and Mabel Sherman for turns. Then there is Little Mary Jane, from Chicago (Winter Garden there, it was said). She's rather a cutie and will probably become a favorite doing a single turn. The two two-acts, both men, appear in each half, with Clayton and White taking away the most. They are next to closing in each part. On their second appearance Sammy White does his impish, dandy imitation. This extended their turn to quite some length and raised a number of exits from the house. The Shelburne floor is always a good place for an encore, so it got over especially in 1939, or some hidden crowd, since the Misses Sherman, for the entertainment's luck must be seen by half the house all of the time. This may explain

why the Jansons in their "violet" acrobatics get the applause bit of the show Saturday evening.

The first part is run with great speed. The second half is much longer than the first, accounted for through the time of the Clayton and White turn. Sammy Lee put on the numbers and has kept the girls on the move whenever on the floor. That makes the numbers look very lively. It seems also Mr. Lee must have stage-managed the running order, though Bedini knows what speed means. Bedini put on a floor show at Beaumont's Commons Circle restaurant last winter. Pam Lawrence is in the numbers as a leader. Miss Sherman leads "The Record Girl", also a happy number, and the Stewart Sisters are in front of "Apple Blossom Time". There is a jazzy wedding number for a finale. Nothing extraordinary in any of the

numbers, but they are prettily dressed and play fast. The special music of the show was written by Mike Zeisler.

In previous Shelburne revues the house management insisted upon a big voice as a single turn to sing classical stuff. That always showed up the show there, and now that it is absent from this revue the management may see the difference.

One number dressed in black had the girls in tights, but lightly camouflaged, and this should draw repeat-ers who don't see many bare-legged shows.

About Tim Bryman's colored band (North Field Artillery) furnishes the music, and very well, whether for the show or dancing. It's a large combination and the volume is held in check for the performance.

Al Sanders is with the show, representing Bedini.

GREATEST of ALL  
GLAD WRITERS  
5 TIME IT IS

# THE TRAIL TO HOME SWEET HOME

et Home

By ERNEST R. BALL



WE PREDICT FOR IT  
EVEN A  
GREATER SUCCESS  
THAN ACHIEVED  
BY HIS  
"LET THE REST  
of the WORLD  
GO BY"  
RIGHT NOW THE  
BIGGEST BALLAD HIT  
IN THE COUNTRY



SHAPIRO

NS

AL COOK

1562 Broadway, New York

Next to Palace Theatre

Mamie Leo Kelly, manager of Kelly's cabaret in Cristobal, Canal Zone, Panama, is in New York.

Several cabaret artists recently arrived from Panama are unanimous in their praise of a certain Scotchman who managed the Lobby Cafe of Cristobal, Canal Zone, during the terrible influenza epidemic there several months ago. Despite the scourge ravaging all amusement places, he paid his entertainers in full for the entire period during the epidemic, lay-off and looked after their welfare in general.

Edwin W. Prager, former president of the American Society of Frolics and Follies, organizer of many shows and one of the best known dancing masters up-State, died at his home in Ithaca, N. Y., June 19, after a short illness. He

was 62 years old. Mr. Prager, in addition to maintaining a dancing academy in Ithaca for 25 years, was proprietor of Frontenac Beach on Cayuga Lake, a summer resort.

The cabaret agencies are crowded with people looking for engagements. Prohibition has forced any number of closings. Among the recent places to pass out were the Palace Royal, Bostons, Broomfield, etc. etc. etc. and dozens of others. After the informal revenue office became active and made it uncomfortable for the places that were cheating, the cabaret proprietors were hard put to find a way to effect the duplicated revenue. The public refused to pay the abnormal prices charged for food and soft drinks in an effort to keep the receipts up, so the proprietors woke up one morning to discover that

their public was patronizing the restaurants where the food prices were reasonable, regardless of whether there was entertainment or not. The cabaret without the liquor depreciated as a business getter. A large majority of the cafes and resorts thereupon dispensed with their floor shows and substituted the "creep" dance arrangement, which is an evolution of the Barbary Coast. According to the "creep," a couple is charged for each dance. This arrangement will sustain some of the combination places to weather the rule. The lunch resorts and road houses are trying to get by charging all the traffic will bear for food and soft drinks and getting a busy from the automobile crowds, most of whom bring their own liquor.

A new revue opened at the Adelphi last, Philadelphia, booked by

Max Rogers and staged by Ted Kelly. It was a reproduction of the former Reisenweber revue, "Hits and Hits of 1920." Ten choristers and the following principals are among the cast: Birmingham Sisters, Trisie Hicks, Fred Thompson, Florence Kelly, Louise and Mitchell, Cy Flanagan and Yman Klymont.

At a Broadway chop house this week a waiter was asked suddenly by a man and woman who had come in and seated themselves to get something to relieve the woman's distress. She gave every sign of being ill, holding her face and otherwise displaying herself in the manner of the stricken. When the waiter finally produced a bottle of his own the man arrested him for violating the prohibition law. He was a Federal agent and proved. The restaurant paid \$200 fine.

## HIMBERG'S 49TH ST. HOUSE.

J. K. Himberg is the owner of a piece of property on West 49th street just east of Seventh avenue and proposes the erection of a light theatre to seat 1,000.

Other than to confirm the story, Himberg would give out no details for publication at the present time.

Maxine Allen, Agent.

Maxine Allen, formerly a vaudeville artist, last season on the Archimedes-Harris circuit, has returned from the boards to become associated with Lorain & Richards, Inc., as an agent.

## "Innocent Idea" Closing July 3.

"An Innocent Idea" will close July 3. The Fulton will undergo a general rehabilitation.

A new show is scheduled to open Aug. 3.



# Testimonial to NELLIE REVELL

COHAN and HARRIS THEATRE

NEW YORK CITY

SUNDAY EVENING JULY 11th, 1920

NEW YORK, May 21, 1920.

## COMMITTEE

B. F. ALDER, Chairman  
SAM H. HARRIS, Treas.  
ABRAHAM LEVY, Sec.

Geo. M. Cohan  
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A. L. Erlinger  
Percy Williams  
Martin Beck  
John Klingling  
Wm. A. Brady  
Morris Galt  
Harry Glaze  
Richard Hurdson  
William Orville  
Martin Herman  
Leo Woodell  
John Palford  
Walker Ringling  
Arthur Hammerstein  
Sam Hayes  
Stanley King  
Samuel Jacobs  
Pat Casey  
Edo Bradley  
Chas. Wood  
John Barry  
C. F. Zittel (Hon.)  
Marion Lane  
John Golden  
Wm. Harris  
Joe Schrock  
Lawrence Wilson  
Edward Harting

No doubt you have heard of the sad plight of our mutual friend, Nellie Revell, who has been for the last twelve months confined to her bed seriously ill at St. Vincent's Hospital, New York. Miss Revell is suffering from a serious illness of the spine and her convalescence will no doubt be very long, covering possibly a period of several years. The expenses involved are beyond her present resources, which are about exhausted.

We, a committee composed of those whose names appear on this page, realizing this and having been friends and associates of Miss Revell during her theatrical career, are arranging a testimonial to be given her at the Cohan & Harris Theatre, New York City, on Sunday night, July 11th, 1920.

We feel more than certain that you would personally like to assist in some way in relieving Miss Revell's present needs and place her in a state of mind that would assist her in her convalescence and relieve her from what is the most serious of all worries in her position—financial needs.

Nellie Revell has been one of us for many years and has very often in the past assisted those who were in financial need. We feel quite certain that you will agree with us when we say that she was at all times one of the first to aid those in distress.

Anything you might care to subscribe should be sent to Mr. Sam H. Harris, treasurer of the testimonial, Cohan & Harris Theatre, West 42nd Street, New York City.

We, of the theatre, have always in the past been ready and willing to assist when called upon to aid any worthy cause and now that one of our own is in trouble, we trust that everyone appealed to will go the limit.

Sincerely,

Sam H. Harris

## SHOW REVIEWS.

(Continued from page 17.)

(New Act) drew a hit. Grace Huff, played the comedy. "Just a Man," played, on third. The act's billing now credits the writers, Frank Craven dramatized the act from the story by Dorothy Bennett Calhoun and Gladys Hall. Ralph M. Romley still features the support.

Fritzel Schaff, headliner, opened intermission, her routine being ex-

actly as at the Palace a few weeks ago. The house warmed to her quickly and applause was frequent, coming at every pause in the routine. Her "Girt, Girt, Girt," and "Kiss Me Again," the latter used as an encore, both were greeted cordially.

Barnett and Parker made No. 1 stand out brightly with their likable and much liked skit, "A Will and a Way." The team and the act are due for a production, and it is

probable that it will be used intact. Mr. Barnett forgot to mention Eddie Cantor's name in telling the "Food 'em and weep" gag, which was in error, since he goes into a song number, employing the Cantor steps and gestures.

Both the opening and closing acts showed up markedly better than the average are able to do. Willie Hiale and Brother started the performance. The strain of comedy injected into the juggling through-

out registered for the most part and brought the chuckles, especially the stunts with the globe which combined fun and agility. Brenck's Bronco Statue Horse (also called "The Golden Horse") closed the show. The act looked better than ever and held the house to a minimum percentage of walkouts, which meant a hand at the finish.

"Topics of the Day" held several good laughs. One quip credited to a Far Western daily probably was original with that sheet. The "gag" was to the effect that a Scotchman recently mailed a letter home from America and pinned the stamp on the envelope to show how dry he was.

## BRIGHTON.

Good show this week at the Brighton, not remarkable from a big time standpoint, but playing much better than any of the bills holding forth here previously this season. The second half was particularly entertaining, three of the four acts being comedy turns. Herman Timberg (New Act), second after intermission, cleaned up the applause hit of the show. Lydell and Macy, next to closing, were a laughing riot with their familiar "Two Old Cronies" skit. Donovan and Lee, opening the first half, also cashed in heavily on the comedy end. In the initial section the Quincey Four, a cabaret team, landed the applause honors, doing much to build up the first part, which previous to their appearance, fourth, had dragged a bit.

Anderson and Yvet, a man and woman skating combination, started the show off with a fine burst of speed. The finishing stunt with the man whirling the woman around through the air is a pipkin, holding just the sort of thrill vaudeville audiences are strong for. Leon Varvara, second, failed to arouse much enthusiasm until he reached his ragtime stuff. Mr. Varvara is a genuinely clever pianist, but he lacks showmanship. Some sharp effects and chromatic runs displayed in a medley near the finish were the real goods.

Coolin and Glass (New Act) were third and the Quincey Four next. The Quincey boys struck soft going and reeled off a couple of extra encore numbers. The instrumental numbers with two playing banjos, one cello-banjo and the other piano gathered in a noisy hit. The four harmonize well, striving for volume rather than technical tricks. "Vanity Fair" closed the first half and did but fairly. The act is in better shape than when seen around here before, but despite the lavish display of costume and classy scenic embellishment it misses. Bobby O'Neill and James Tompkins scored with dancing.

Jim Donovan, of Donovan and Lee, must have been remembered by the old timers present, for he received a lively reception on his entrance. Mr. Donovan's best-liked yarn was the "I hope it's blood," which has rambled up and down Broadway for several weeks past. He handles it very well, as he does all of his monolog material. Miss Lee's Irish reel at the close of the turn sent the pair off to a solid ovation.

Lydell and Macy's "Old Cronies" has developed into one of those sure-fire comedy turns that can be relied upon to break up a show anywhere and any place. Lydell's eccentric dance, while a bit out of the picture, pulled hefty applause. Martin and Moore closed with a nifty aerial turn. Tuesday night the Brighton was about four-fifths filled, the weather still holding back attendance at the beach.

Bill

## ALHAMBRA

The glass signs outside the theatre hold notice that the house is open all year, which may mean that the Alhambra is to be tried through the summer. Tuesday night the house was but fair. Yet in a neighborhood so rich in houses there is no logical reason why the Alhambra cannot pay in the hot weather when others close by have done it.

High scoring was frequent, the audience being especially generous, and the bill warranted it. Especial interest attached to the vaudeville debut of Virginia Pearson and Sheldon Lewis (New Act), the picture

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WILL OF PATRONS

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Take care of your drinking cup problem by giving a sanitary, profit-yielding service.

Dixie Vender Cups are glass shaped, pleasant, as well as safe to use, and are thoroughly appreciated by your hot, thirsty patrons. This service is used in hundreds of theatres and picture houses, and is popular everywhere. Your patrons find it on trains, in stores, hotels and public resorts everywhere.

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New York



people who had been freely bottled as a coming attraction. They wanted to hear Miss Pearson talk outside of the lines of the sketch "Jealousy," and she was not averse to that.

On actual returns the honors of the evening were split evenly between Bradley and Ardine and Allan Rogers. For the latter's "Hi-El" there was unbounded enthusiasm. Mr. Rogers is an example of the man who meets success away from his native heath. There is no doubt that Chicago doesn't offer the vaudeville field for the Windy City tenor, yet the fact remains that he is hailed in New York's vaudeville houses as "all." Since his rendition of the Jewish chant at the Palace last fall he appears to have been routed continuously through the big time houses here, and there isn't a theatre where he hasn't repeated at least once.

Bradley and Ardine closed intermission with their pianist, J. Irving Fisher. The routine isn't ideal for the spot, since it closes in "one." The audience was mindful of that spirited climax and called for it. The team's score to that point was safe and the whirlwind finish put them far in the lead until Rogers came along to share the pianists with "Hi-El." On form Mr. Bradley and Miss Ardine are the class of stage fancy waiters and can repeat about as often as any current dancing act. Young Mr. Fisher toyed with the piano, rambling from one melody to another. He was new to the house, but his cleverness was soon recognized, and he drew a nice hand. He is just a bit nonchalant during the first part of his specialty, which is a detail he can correct to advantage.

Well up in the evening was Harry Ross, who capped about in fourth (Continued on Page 24)

## ACTS

SONGS SKETCHES MONOLOGUES  
Written by authors you know  
BILLY BROWN & BEALE  
No. 2000 Third Ave. New York  
Phone BRoad 7722 or come in and see us

B. F. KEITH'S ROYAL THIS WEEK (June 21).

# BILLY ARLINGTON

## AND COMPANY

INCLUDING

ELEANOR ARLINGTON, CARL I. TAYLOR, and EDWARD F. HENNESSEY

In "MISTAKES WILL HAPPEN"

Personal Direction MAX HART

# "Vaudeville Is in Its Prime" Says This Artist

Tulsa, Oklahoma, June 3, 1920.

June 9, 1920.

Mr. E. F. Albee,  
Palace Theatre Building,  
New York, N. Y.

My dear Mr. Albee:

In reading over letters written to you, and published weekly in Variety, it does my heart good to see how materially conditions have changed and what wonderful progress has been made by the artist, and I find the above referred to letters are all so very true (especially so wherever I play). Right here in Tulsa where I played seven years ago everything was so changed I hardly knew the theatre; everybody so courteous; a different feeling seemed to exist; manager greeting the performer, sending his assistants back to find out how comfortable we were, and if there was anything he could do. I tell you, the artist does not know how lucky he is today, in view of these conditions, thanks to you and the other managers.

We can go any and everywhere now and not have to worry about conditions, dressing rooms, orchestras, etc. Everybody is trying to do what they can for the betterment of the profession and towards making us feel at home, and I know of many cases where the theatrical managers have gone to the hotel proprietors and tried to get us rates. Personally, I have never been so happy in all of my theatrical career, and while I have never had any trouble, I can feel that there never will be any, for the theatre now has become the home of the artist, as well as the theatrical going public.

I can only add that with agitation out of the way, vaudeville is in its prime and that the artist is reaping his harvest.

Thanking you, and through you, the managers, for all their many kindnesses, believe me to be one who loves his profession and is impressed with the new conditions.

Most cordially yours,

**BOB HALL.**

My dear Hall:

Yours of June 3d received. We find the improvement in vaudeville is universal—in Tulsa, Oklahoma, as well as St. John, N. B., Seattle or any other point where vaudeville is played in the United States. Reports similar to your letter come from all quarters.

It is very gratifying and we are sure the artists will finally realize that what is being done in the way of improvement is proof of a real desire on the managers' part to build a solid foundation under vaudeville. I have heard it remarked by a great many that this move on the part of the managers is not sincere and underlying it is a business move. I can say for the managers and also for myself, that it is a business move and a good strong one, both for the artists and the managers. It means a plain, sensible understanding—a reorganization of old-time conditions in vaudeville; it means a better understanding between the artist and the manager, better conditions, a tribunal where grievances can be heard and settled without resort to court; it means that in the future, instead of drifting without any purpose, there is going to be a staunch organization that will safeguard every man, woman and child's interest, that will help the sick and needy and will take care of those who are no longer able to take care of themselves; it means that a social element which has never existed heretofore is springing up among us, and the proof of that can be seen in the clubhouse on West 46th Street, New York.

Thanks for your letter.

Very cordially yours,

(Signed) **E. F. ALBEE.**

Mr. Bob Hall,  
Orpheum Theatre,  
Kansas City, Mo.

(This advertisement, which appeared last week, is herewith reproduced because of an error in the last line in which the word "understanding" appeared as "misunderstanding")

## ADVICE TO ARTISTS

**PLEASE READ YOUR CONTRACT BEFORE SIGNING IT**

**ON EVERY CONTRACT** that is issued through the **B. F. KEITH VAUDEVILLE EXCHANGE**, in large type, is the following:

**SPECIAL NOTICE.**—No statement or promise by the manager, or its representative, or the artist or his representative, concerning the artist's position on the bill, dressing room, advertising, or any other thing whatsoever, shall be binding on the artist or the manager, unless clearly endorsed in writing on the face of this contract.

Much confusion has existed in the past by booking managers and artists' representatives making statements as to the position of the artist on the bill, and other conditions which were not given consideration by the House Manager when the artist arrived at the theatre, as the contract which the artist had received did not have any such understanding written therein and the manager had received no such advice.

To avoid complications

**PLEASE READ YOUR CONTRACT BEFORE SIGNING IT**

and have all conditions stated therein, as per above notice; otherwise, artists will provoke a controversy with the House Manager, who has no alternative than to live strictly up to the terms of the contract which he has received from the Booking Office, as no promises from booking managers or artists' representatives will be accepted.

*Any understanding must be inserted in the contract.*

**E. F. ALBEE**



# CHAS. ALTHOFF

HEADLINING THE PASTORAL CIRCUIT  
Solo Management JOHN GOLDEN  
Director Post June 15th 1930



## SHOW REVIEWS.

(Continued from page 22)

position for a hit. He has been away from town for over a year and a half. Part of the time was spent in Chicago and he did as well at the State-Lake after a local engagement he won an Orpheum route. Now he has come back from the hinterland a big time. He is neat, has a bright personality and his material sounds fresh. He drew laughter instructing the drummer how to hold the castanets, referred to the house cat which wandered from box to box, and "Catalina" and mentioned little Baker as having made "the edifice famous." One of his songs was announced as "Travelling a Sister to Barchanella" and the lyric did mention travelling (name of a silk cloth). Though that number was of the "not" variety, Rose had more than just stuff in his routine. "The Hellish Way and a Little Spill" comedy routine gave way to a melody for the close. Rose is a fresh face for the big house, where he will stick unless a production gets him.

Jimmy Lewis was assigned next to closing with "Vampires and Vamps." The cultured lad bit is out of the turn, but meant little any how. Mr. Lewis got something from motion and rendition of bits of songs he has written and has worked the burlesque "Barchanella" finish up strongly. He lined up as a favorite, drawing a volley of handclapping.

The Three Reynolds opened the show. The routine has been changed since first caught, with the illusion section cut. Too bad that could not have been retained and worked into shape, for it was a good idea. The

## ARTISTS IN EUROPE

Adding to advertise in VARIETY may mail advertising copy direct to VARIETY, New York, and deposit the amount in payment for it to VARIETY's credit at the

**Pall Mall Deposit Co.**

CARLTON STREET  
REGENCY STREET  
S. W. LONDON

For conditions in reference to the Pall Mall Co. will send Circulars to VARIETY at the preceding rate.

Through this manner of advertisement all danger of loss to the show is averted. VARIETY assumes full risk and acknowledges the full bill to the artist as on any receipt for all money placed with the Pall Mall to VARIETY's credit.

man's dancing remains the feature. He sure is a corking eccentric dancer, and the finish stunt of landing on his shins is rather remarkable.

Lillian Price and Bud Bernie (New Acts) were second. The Tuscano Brothers, with manipulation of battle axes, which at times is a daring exhibition, interestingly closed the show.

## FIFTH AVE.

It was a real big-time show from start to finish the first half. The hit honors Monday evening were split between the Harry Fox act and the Wilson Sisters. The latter pair, on about half way, cleaned up on applause. Fox, assisted by Beatrice Curtis and his quintet of "beat-ties" was in the next to closing spot and handed the show a concluding wallop. The headline honors in the billing were given to him and the other act was the feature turn.

The weather break Monday gave the house a capacity attendance at the night show, although there wasn't the usual time of standees that is found in mid-season.

Opening the bill, Jean and Ith (New Acts) offered a splendid novelty fashioned somewhat along the lines of a French and Judy entertainment, using small machines and fitting their heads above them. It was a hit in the early spot. Law and Paul Mordock had no trouble in scoring with their stepping. The boys are "there" as applause winners with any kind of an audience, which as proven through having watched their reception down the line for the last three weeks from the Alhambra to the 23d Street and this week at the Fifth Avenue. No matter the house, the result was the same.

Sam Lambert and Co. in the former Alex Carr sketch, "The End of the World," which is undoubtedly one of the best bits of vaudeville comedy writing that Aaron Hoffman has ever done was a laughing success from start to finish, despite Lambert's enactment of the role of the father.

The Wilson Sisters, who followed, scored with their opening number but the colorists who by the beauty of the two girls proved to be the first big applause winner. After that they had it all their own way with popular jazz and blue numbers.

Wesley and Ardrey in the artist's studio comedy skit that they have been doing for a couple of seasons, were another laugh hit. The girl has improved tremendously and the comedy through the entire turn is now more fire. With the stepping and singing that fill in the situations for gags the act stands a wallop in the

Closing the show, the Brown Family with a good, old-fashioned variety act, held the audience. There is singing, dancing, juggling, toe dancing, some banter and just a little of everything.

A new variety opened and a Fox comedy closed the show.

## AMERICAN ROOF.

Nearly capacity on the roof Tuesday night and plenty of cooling breezes. A good 9-act small-time bill with summery trimmings was enjoyed by a rather blasé crowd. One or two of the acts had hard sledding, particularly Frankie James, opening after intermission. Miss James dropped with a Hebrew dialect number which held poorly constructed and unfunny lyrics, and didn't recover in time to balance up.

Al Fields, next to closing, had a tough time with his excellent talking routine. Fields as the fast talker has none of the alibi prohibition conversation yet heard. He took in all the topics of interest and got results after a hard start.

Thames Bros. (New Acts) opened the show, followed by Ray and Francis, a man and woman singing and talking combination. The act holds an idea, both making an entrance as members of a masquerade ball. "Pagliacci," acted by the man, was the only classical. The closing double was "Sunday Morning" pleasantly harmonized. It's a good small-time duet, both people



## There's Elbow Room at BRIGHTON BEACH BATHS

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- 5800 Rooms ready now and more building every day (11,000 rooms when complete)
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### The Largest Bathing Institution in the World

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Take Brighton Beach (B. R. T.) "E" from Brighton Bridge to Brighton Beach Station, or Sea Beach or West End (B. R. T.) Broadway Subway to Coney Island and transfer to Brighton Beach (B. R. T.) Beach Street, Franklin Avenue, and DeKalb Avenue Trolley cars (Coney Island bound) pass our Main Entrance.

having a nice appearance with appropriate wardrobe.

Jack Hanley, a corking comedy juggler, who has been a standard around the small-time for seasons, backed them in third position. They liked his dumb comedy and mechanical props. Mr. Hanley has a clever routine of juggling, using all the standard hat, balls and stick stunts with a few novel comedy twists of his own. He was easily the hit of the first half.

Martin and Courtney (New Acts) followed the juggler with "Fashions a la Carte," a modest draping revue closing the first half. The girls in the act all handle vocal solos while a male draper creates décolleté gowns on the mannequins. The girls were all good lookers and that insured them for the roof. It's quite a dash for the pop circuits.

Frankie Fay was followed by Robert O'Connor and Co. in his standard small-time sketch. The playlet held interest right through to the final curtain and the three characters are handled most capably.

Shirley and Francis in acrobatics and body balancing closed. (Con.)

## 23D STREET.

A Paramount feature, "Treasure Island," Topics of the Day, King-gram News Weekly and seven acts comprised the bill at the 23d Street for the first three days of this week.

Lowe, Evans and Stella opened, followed by West and Van Hulen, both under New Acts. Doubler and Talbot are still doing their bright little farcical sketch, "He Tried to Be Nice," in which a husband tries to be kind and considerate to his

RAY H. LEASON  
President

H. J. F. R. GILBERT  
General Counsel

R. M. HARRIS  
Manager

## NATIONAL VAUDEVILLE CIRCUIT, Inc.

160 WEST 45th STREET  
New York City

Branch Offices Now Being Established:  
CHICAGO  
FITCHBURGH  
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Correspondents in Every Large City

June 26th 1930

Mr. Vaudeville Manager,  
Everywhere  
U. S. A.  
Dear Friend:

The response to our first advertisement in Variety was overwhelming. Our temporary office was swamped with a deluge of inquiries from managers in all parts of the country asking particulars from the circuit during time and congratulations from the vaudeville world. For the first time it seemed that both manager and artist were agreed that the one basic principle upon which a family vaudeville circuit could be a success was on the principle of honesty to each other and with each other.

Now is your opportunity of becoming associated with the Vaudeville Circuit that is:

- Fair to the Artist, and
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It is up to the Vaudeville Manager everywhere to make this Circuit a success and with YOU and YOU alone rests its success. The National Vaudeville Circuit, Incorporated, with its sound basic principle and the co-operation of both Artist and Manager will become a power that will be impregnable.

Yours sincerely,  
NATIONAL VAUDEVILLE CIRCUIT, INC.,  
RAY H. LEASON, President

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WISH TO ANNOUNCE THE FOLLOWING ROUTE FOR

## FENTON and FIELDS

### TWO BOYS TRYING TO MAKE A LIVING

1929	Feb. 21—Birmingham, Ala.	Feb. 28—Birmingham, Ala.	May 10—Baltimore, Md.	Oct. 10—Cincinnati, Ohio
Aug. 12—Birmingham, Ala.	Mar. 1—Birmingham, Ala.	Mar. 15—Birmingham, Ala.	June 5—Baltimore, Md.	Oct. 15—Cincinnati, Ohio
Sept. 1—Birmingham, Ala.	Mar. 15—Birmingham, Ala.	Mar. 22—Birmingham, Ala.	June 12—Baltimore, Md.	Oct. 22—Cincinnati, Ohio
Oct. 1—Birmingham, Ala.	Mar. 22—Birmingham, Ala.	Mar. 29—Birmingham, Ala.	June 19—Baltimore, Md.	Oct. 29—Cincinnati, Ohio
Nov. 1—Birmingham, Ala.	Mar. 29—Birmingham, Ala.	Apr. 5—Birmingham, Ala.	June 26—Baltimore, Md.	Nov. 5—Cincinnati, Ohio
Dec. 1—Birmingham, Ala.	Apr. 5—Birmingham, Ala.	Apr. 12—Birmingham, Ala.	July 3—Baltimore, Md.	Nov. 12—Cincinnati, Ohio
Jan. 1—Birmingham, Ala.	Apr. 12—Birmingham, Ala.	Apr. 19—Birmingham, Ala.	July 10—Baltimore, Md.	Nov. 19—Cincinnati, Ohio
Feb. 1—Birmingham, Ala.	Apr. 19—Birmingham, Ala.	Apr. 26—Birmingham, Ala.	July 17—Baltimore, Md.	Nov. 26—Cincinnati, Ohio
Mar. 1—Birmingham, Ala.	Apr. 26—Birmingham, Ala.	May 3—Birmingham, Ala.	July 24—Baltimore, Md.	Dec. 3—Cincinnati, Ohio
Apr. 1—Birmingham, Ala.	May 3—Birmingham, Ala.	May 10—Birmingham, Ala.	July 31—Baltimore, Md.	Dec. 10—Cincinnati, Ohio
May 1—Birmingham, Ala.	May 10—Birmingham, Ala.	May 17—Birmingham, Ala.	Aug. 7—Baltimore, Md.	Dec. 17—Cincinnati, Ohio
May 15—Birmingham, Ala.	May 17—Birmingham, Ala.	May 24—Birmingham, Ala.	Aug. 14—Baltimore, Md.	Dec. 24—Cincinnati, Ohio
May 22—Birmingham, Ala.	May 24—Birmingham, Ala.	May 31—Birmingham, Ala.	Aug. 21—Baltimore, Md.	Dec. 31—Cincinnati, Ohio
May 29—Birmingham, Ala.	May 31—Birmingham, Ala.	June 5—Birmingham, Ala.	Aug. 28—Baltimore, Md.	Jan. 7—Cincinnati, Ohio
June 5—Birmingham, Ala.	June 5—Birmingham, Ala.	June 12—Birmingham, Ala.	Sept. 4—Baltimore, Md.	Jan. 14—Cincinnati, Ohio
June 12—Birmingham, Ala.	June 12—Birmingham, Ala.	June 19—Birmingham, Ala.	Sept. 11—Baltimore, Md.	Jan. 21—Cincinnati, Ohio
June 19—Birmingham, Ala.	June 19—Birmingham, Ala.	June 26—Birmingham, Ala.	Sept. 18—Baltimore, Md.	Jan. 28—Cincinnati, Ohio
June 26—Birmingham, Ala.	June 26—Birmingham, Ala.	July 3—Birmingham, Ala.	Sept. 25—Baltimore, Md.	Feb. 4—Cincinnati, Ohio
July 3—Birmingham, Ala.	July 3—Birmingham, Ala.	July 10—Birmingham, Ala.	Oct. 2—Baltimore, Md.	Feb. 11—Cincinnati, Ohio
July 10—Birmingham, Ala.	July 10—Birmingham, Ala.	July 17—Birmingham, Ala.	Oct. 9—Baltimore, Md.	Feb. 18—Cincinnati, Ohio
July 17—Birmingham, Ala.	July 17—Birmingham, Ala.	July 24—Birmingham, Ala.	Oct. 16—Baltimore, Md.	Feb. 25—Cincinnati, Ohio
July 24—Birmingham, Ala.	July 24—Birmingham, Ala.	July 31—Birmingham, Ala.	Oct. 23—Baltimore, Md.	Feb. 25—Cincinnati, Ohio
Aug. 1—Birmingham, Ala.	Aug. 1—Birmingham, Ala.	Aug. 8—Birmingham, Ala.	Oct. 30—Baltimore, Md.	Mar. 4—Cincinnati, Ohio
Aug. 8—Birmingham, Ala.	Aug. 8—Birmingham, Ala.	Aug. 15—Birmingham, Ala.	Nov. 6—Baltimore, Md.	Mar. 11—Cincinnati, Ohio
Aug. 15—Birmingham, Ala.	Aug. 15—Birmingham, Ala.	Aug. 22—Birmingham, Ala.	Nov. 13—Baltimore, Md.	Mar. 18—Cincinnati, Ohio
Aug. 22—Birmingham, Ala.	Aug. 22—Birmingham, Ala.	Aug. 29—Birmingham, Ala.	Nov. 20—Baltimore, Md.	Mar. 25—Cincinnati, Ohio
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# SO-CALLED "RABIES"

By CHARLES HENRY.

There are certain newspapers in the United States which have something to say in their columns quite often on the "Rabies in Dogs" question. We also have authority on this question. The late Dr. Burlingame, of Springfield, Mass., who made a life study of this subject, called on a noted specialist in this disease, and there were seven dogs that had this malady, which was considered incurable. However, Dr. Burlingame took charge of these animals and cured every one of them. You oft times hear: "Mr. Jones heard from Mrs. Brown that Mrs. Green heard of a case where a dog bit a boy that somebody said had the rabies." You let a dog out a piece of fish-head. It will not show any ill effects on him for about three weeks, the same as lead poisoning; and will then produce a slimy substance in the dog's mouth; food will stick to the roof; he will paw at his mouth, which is quite natural, in an effort to get the substance out. Then people become frightened and call in some veterinary, and he will pass on it as "rabies." They say a dog in this condition bites. Quite natural. If you want something to cover, you get a man; if you want something to cover, you get a rooster; something to kick, you get a horse; and the tamest dog in the world, if he becomes delirious from any sickness, might snap and bite; which is the canine's only weapon of defence. Buster, my little performing dog, had this so-called rabies, and we saved him by treating him the same as you would care for a sick person in a hospital. They have mad-houses for crazy people, but only bullets for dogs.

**Leaving "Flossie" Home.**  
Now, there is a society in the State of Massachusetts objecting to performing dogs upon the stage. How many of these people know anything about the real facts of the case. A great many times in my life I have had women tell me it was cruel to slap a dog and yet they will go out on a joy-ride and leave "Flossie" home in the house and when they return they will say: "The dear little thing is so clean—I left him there for 48 hours and it didn't do a thing in the room!" Is that human? How would this same person like to subject themselves to that same condition? And how long would THEY have health?

**Artists Have Big Hearts.**  
In regard to the life of dogs in the show business they will live longer than any other class of dogs, for the simple reason that the, are loved by the profession. I think I can truthfully say that the performer has a bigger heart, and will go further for animals than the ordinary layman. Such dogs get the best of food and exercise, and a good working dog is a valuable asset to a man's act. Quite naturally, he will look after his stock in trade!

**Way to Feed Dogs.**  
I would hate to lie down and die, and have my little dogs around me, and think they have worked ever faithfully for me, and give them scraps and refuse from a restaurant, which mours and decomposes, and no living thing could eat and be healthy. A dog has a digestion just as much as a human being, and the healthier his stomach, the keener his brain.

Very sincerely yours,  
CHAR HENRY.  
Of Charles Henry's Pets.  
June 21, 1928.

wife, and she mistakes the effort for an effort for some wrongdoing and grows suspicious. The couple have played the act so long they know exactly the value of every line and point in it, and are sure to score a bullseye with it every time. Foley and La Tour are a classy pair, the man with his "nut" singing and talk, and the woman with her costumes and neat stepping to her eccentric hooding. They employ a special drop quite unnecessary. If the act were speeded up it would do well on most of the big-time bills.

Maud Muller is still struggling with her "revue." She now has the kidding stuff pretty well worked out, but despite the six men she carries in the jass band to feed her, still needs a professional straight man. She alternates between her splendid legitimate vocalizing, and the audience gives her little credit for it, momentarily expecting it to eventuate into a laugh. Miss Muller is that rare avie in vaudeville—a woman with a full sense of travesty, but some of it is too subtle and not sufficiently obvious for popular-priced audiences. Some day she will hit upon just the right thing to make the act all it should be, and will then kick herself for not having thought of it sooner.

Mel Klee is doing Al Herman's former blue-face turn and farce as well as the original perpetrator of the offering. Hanson Duo (New Acts) closed.

## CHICAGO ITEMS

Chicago, June 23.  
The show at the Marigold Gardens, to open June 30 under the direction of Edward Beck will have six Brown Brothers, Miller and Mack, Prosper and Maret, Beverly Boyd and Garrett Conway. Mile. Maybelle is making the costumes.

The Unity Vaudeville Agency has added three of the Archer Brothers' houses to their string. The Crown, Lane Court and Mifford. They will play three acts on a three split policy. These houses were formerly booked through the W. V. M. A.

Eddie Hibben, who has been in charge of the cabaret department of the Unity Vaudeville Agency, left last week for the Coast to regain his health.

Archer Brothers' new picture house, Forest Park, at the corner of Madison street and Desplaines avenue, in Forest Park, will open June 28 with "Jazz Call Me Jim." Vaudeville may open there in the fall.

## FRISCO ITEMS.

San Francisco, June 23.  
When the curtain falls on "Keep Her Smiling" the Ye Liberty, in Oakland will close for five weeks for redecoration and renovation. More than \$20,000 will be spent on improvements. The house reopens Aug. 1 with Charlotte Greenwood in "Linger Longer Letty," which will be followed by Nance O'Neill in "The Passion Flower." Nance O'Neill was born in Oakland and made her debut at Ye Liberty under the direction of Harry Bishop.

Coulin, brother of Alexander, is presenting his mind reading and magical show in this vicinity. Last week in Oakland he did fair business.

Jimmy Rohan continues along to profitable business at the Columbia, in Oakland with his musical stock policy. Al Bruce and Ira Robertson are the principal comedians. He is enlarging the chorus, feeling that the girls are the magnets. He bills his entertainment as "Refined Girl-queue Shows."

Hazel Hoffman, of James and Hoffman with "The Bootleggers," left the show during the Oakland engagement to become the bride of H. B. Metson, a merchant tailor of San Francisco. Miss Hoffman was replaced by Eleanor St. Francis, and the new team will continue to do their dancing specialty with the show.

The new leading woman who has been engaged to succeed Belle Bennett at the Alcazar left New York

## OBITUARY

### HARRY LE CLAIR.

Harry Le Clair died at his home 188 Sterling place, Brooklyn, June 16. Death followed an illness of five months and was due to a complication of diseases. He was born in New York City and was 65 years of age at the time of his death. Mr. Le Clair was of the old school of variety performers, entering the show business at the age of 20. For upwards of 25 years he was among the foremost female impersonators, then appearing in the variety houses of the period. During his career he had several partners, among whom were William J. Russell (father of Mabel Russell, Mrs. Eddie Leonard) and Eddie Leslie. The team of Leslie and Le Clair were featured with Weber and

Burial took place June 18 at Woodlawn Cemetery, preceded by services in the Roman Catholic church of St. Francis of Assisi, Lincoln road, Brooklyn.

### EDWARD GROPPER.

Edward Gropper, president of Edward Gropper, Inc., the luggage specialist, died suddenly June 16 of acute indigestion. Mr. Gropper was in his 26th year and widely known

**NELLIE CONNORS**  
Who Departed June 12th, 1928.  
Died, Ark., Iowa and Verona.

amongst professional people. The business will be conducted along the lines laid down by its founder under the direction of Oscar H. and Louis Gropper.

### William E. Flack.

William E. Flack, manager, died in Bellevue June 21. The cause was a combination of heart and kidney trouble, from which he had suffered for many months. Flack's last engagement was with "The Flac." He was a member of New York Lodge No. 1 R. F. O. Elks.

The mother of Edwin G. Lauder (Keith office) died June 20 in Philadelphia.

Mrs. Arthur Geary succumbed to an operation for appendicitis in the Roosevelt Hospital, New York, June 18.

The Browne Sisters, Dee Allard, Werner and Amores Trip, Jack Basley and Lillian Forter, Nellie V. Nichols and Bert Hanson entertained the convalescent soldiers at the Letterman General Hospital last Thursday night.

Harold Wolfe is now in charge of the spotlight at the Palace Hotel "Rose Room."

Harry Eiting has returned as master of pupae at the Hippodrome after an extended vacation.

Dave Ray, assistant manager at the Hipp in San Jose, left for a two months' trip to New York.

**IN MEMORY OF**  
**Miss FAY TODD**  
(Mrs. Stanley Elton)  
Who Passed This Life June 4, 1928.  
at Grace Hospital, Detroit, Mich.  
**Mr. and Mrs. FRANK BROWNE**

Fields and similar combinations in the nineties. Mr. Le Clair did a travesty female impersonation noted for its comedy characteristics. He played as a "single" act in vaudeville from 1900 until 1915. Since that time his appearances were few and most confined to club entertainments. He is survived by a daughter, Mrs. W. E. Townsend, and two sons, Harry and Charles.

City last week and will open June 27. E. D. Price, general manager of the Alcazar, is withholding the name of the new star until she arrives on the ground, fearing some mishap may prevent her opening on schedule time.

The principals of Gerard's "Follies" entrained for New York immediately after closing at the Savoy here. Lou Gerard, Evelyn Stevens and Mrs. Gertrude Gerard are returning via Los Angeles and Grand Canyon.

Charlie Blanchfield has been succeeded by Herb Dougherty as chief usher at the Orpheum.

Ben Erway has joined the Alcazar Players, opening this week in "A Prince There Was."

Alf Nolan and Nel Level arrived here on the steamer Tofu from Australia last week.

Barnett Franklin is back in town after a long absence and a well-earned vacation, and is again in charge of the publicity at the Curran Theatre.

Robert F. Abraham, for many years associated with the Kahn & Greenfield chain of picture theatres, has been appointed manager of the Frolic Theatre. William J. Citron succeeds Abraham as manager of the New Mission Theatre.

## BENEFIT FOR DIPPEL.

Impresario Promoting His Own—No "Souf" in Chicago.

Chicago, June 23.  
Andreas Dippel, after a series of misadventures with opera and films at the Auditorium, says he will "give a benefit" for himself. Dippel was formerly an opera baritone. In an interview he said "Chicago has no soul."

## "EXIT CLAUDINE" DISPOSED OF

The Alex. Kanner office says it recently disposed of "Exit Claudine," which is a drama and will be presently produced.

The information was occasioned through Variety publishing that Walter Hest would present a musical comedy, entitled "Exit Claudine," with Anna Held, Jr.

**CAPITOL** Broadway & 51st St.  
**MABEL NORMAND**  
IN  
**"The Slim Princess"**  
REVIEW — SCENIC — COMEDY  
And other things and things to come.  
CAPITOL ORCHESTRA 4th St.

**GLOBE** West 6th St. Box 125.  
Moth. Wed. & Sat. 125.

**GEORGE WHITE'S**  
**SCANDALS OF 1920**

With ANN PENNINGTON  
and a WHOLE LOT OF FAVORITES

**LIBERTY** West 4th St. Box 125.  
Moth. Wed. & Sat. 125.

**THE NIGHT BOAT**  
By Anna Caldwell, Jerome Kern's New Team.

**JOHN GOLDEN** Presents  
**FRANK BROWN** in  
**"LIGHTNIN'"**

**GAITY** West 4th St. Box 125.  
Moth. Wed. & Sat. 125.

**SELWYN** West 4th St. Box 125.  
Moth. Wed. & Sat. 125.

**ED. WYNN CARNIVAL!**  
(1st Edition)  
Wm. G. Wynn, "The Perfect Fool."

**LAUGHTER — MUSIC — CRIES — SINGS**

# BIFF! BING! BANG! CRASH! BOOM!

Why are there so many inferior acts working these days?  
Because eggs and vegetables cost too much to waste!!! Finit!!!  
Curtain!

## LISTEN LESTER

I write material and guarantee it to be NEW, ORIGINAL, and with the PUNCH. And I write it for \$5 a minute, and I am kept busy, too. If you want a special exclusive Act complete, write me.

I also have on the market a Theatrical Encyclopedia I sell for \$1.50 each. Others charge only a dollar for their joke books, but compare the material of all, then decide for yourself.

I represent my acts without any extra charge, and I can do it, too!

"SNOWBALL" JACK OWENS, Variety, New York.

# EMIL and WILLE

## JUST A PAIR OF EYEGLASSES

WORKING

Arranged by PAUL DURAND

ORPHEUM CIRCUIT

## A REAL COMEDY ACT

JEAN (Cookie)

RALPH

# McCOY and WALTON

IN A FEW MINUTES WITH

# "OUIJA"

Booked Solid—LOEW TIME

Direction JACK POTSDAM



# CHARLIE WILSON

"THE LOOSE NUT"

Next Week (June 28)—Keith's, Philadelphia

Week July 5—Riverside, New York

Week July 12—Orpheum, Brooklyn

Direction JO PAIGE and PATSY SMITH

## NEWS OF THE DAILIES

Stalled as film stars, Marie Ham and Virginia Wheeler, attendants at the Waldorf-Astoria, caused the arrest June 17 of John D. Perry, president of "The Heart Film Corporation." He was held in \$1,500 bail by Magistrate Levine for General Sessions on a charge of grand larceny. According to the women, Perry promised to make them into cinema stars, and they alleged he received from them \$316 and \$100, Perry, on the witness stand, testified he was head of the concern. He admitted receipt of the money, but said that most of the funds taken in through sale of stock had gone for office upkeep. "We had certain Wall Street interests back of us," Perry declared, "but they failed to come through with the necessary money. We had several stories we were about to sell."

Waiting for deportation to Sweden in New York is Peter Johansson, alias Harry Grams, alias Harry Nelson, alias Peter Anderson, alias Hans P. Johansson, who was convicted and sentenced to 12 years in San Quentin prison in San Francisco for the robbery in 1915 of \$10,000 worth of Billie Barker's jewelry. He arrived from the Coast June 17. The greater part of Mrs. Barker's goods were never recovered, although the Pinkertons located a three-stone diamond ring which Johansson had sold to a jeweler for \$150. Johansson is said to be a clever hotel sneak thief. He served three terms in jail

in England, twice in South Africa and once in Australia.

June 18 the will of Emanuel M. Klein, who died May 31, was filed and admitted to probate in the Surrogate's Court, New York. The will directs his estate of "about \$2,000" in cash, after all debts are paid, be distributed as follows: To his mother, Rosa Klein (who died May 28, 1917, the will having been executed April 21, 1915,) all of his money in banks and his life insurance policies, as a life interest for her, with the principal then equally between his three sisters and a brother, Cassella Werner, Bertha Diamond, Lena Gelf and Meyer Klein. William Meyer and Jacob Klein, without bonds, are the executors of the estate. No disposition of the residuary estate is made.

David Gerber, a lawyer, of 215 West 58th street, obtained a citation June 21 directing Mrs. Anna Farwell De Koven, widow of the late Reginald De Koven, to show cause before Surrogate Chohalan why the estate should not settle a bill of \$274.72 for legal services. Gerber alleges in his petition that the bill was rendered to Mrs. De Koven at her apartment, 1025 Park avenue, and subsequently Ralph Fuchs, her attorney, admitted the justice of the claim and told Gerber to call at his office for payment on May 20 last. When he called Gerber alleges Fuchs told him that he did not have the money, and as Mrs. De Koven had gone abroad for the summer he would have to wait.

In the counter suit for divorce started by Evelyn Nesbit Thaw against her husband, Virgil James Nesbit (Jack Clifford) the former wife of Harry K. Thaw names three picture artists. The papers of complaint were filed June 17 in the Supreme Court by her attorneys, House, Grossman & Verhean. Not so long ago Clifford served Miss Nesbit with a divorce action. It is alleged by the plaintiff that one of the co-respondents is, at this time, living near the Clifford summer camp at Merrill in the Adirondacks.

"The Lion's Whelp" is a comedy drama by W. H. Kirkbride that will open at Stamford, Conn., July 9. The Knowledge Productions (no individual mentioned) is presenting, with George Laffor directing, in the company are Paul Gordon, Allen Thomas, Edwin Strawbridge, Robert Thorne, Marjorie Hagall, Thomas Cameron, Florence Mahne, Maude Milton, Harriet Ross and Clara Hanson.

The Community Theatre of Washington Square, under the direction of Frank Lea Short, will begin its first open-air season in July. A plot of ground just off Washington Square has been secured, and the

## THE NEW SHOW ON AMERICAN WHEEL

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Rehearses Olympic Theatre, New York

Can Place Real Chorus Girls at Real Money—Everything Furnished

ED. E. DALEY, 703-704 Columbia Theatre Bldg., New York

performances will be conducted under the management of the Washington Square Community Council.

George M. Cohan's plans for the coming season are as follows: A new American comedy by Cohan will open early in September; "The Genius and the Crowd," comedy by John McIntyre and Francis Hill, October; "Mary," a new American musical comedy now running in Boston, and the "Cohan Revue."

Petrova is ending her vaudeville tour at Denver and will return to New York next week.

Herbert Grimwood, of England, has been engaged for Camstock & Co.'s production of "Mecca."

Raymond Hitchcock will co-star with Julia Sanderson and G. F. Huntley in Charles Dillingham's 1929 edition of "Hitchy Koo."

Roland Young and Juliette Day have been engaged by Adolph Klumber for "Scrambled Wives."

"Bussin' Round" Opens July 1.

Atlantic City, June 23. A positive date has been set for the opening of the local Woods theatre with Morriery's "Bussin' Round," July 1.

Later the show is due for the Astor, New York.

A. H. Woods will open "As the Clouds Roll By," the new Irene Fenwick play, at the Woods July 12. The preceding week will see the premiere of Crane Wilbur's new play, "The Winged God," at the same house.

Both titles will be changed before opening.

Pallenberg's Bears have contracted to open at the Winter Garden, Berlin, Dec. 1. The turn has been in the Ringling show for several seasons. It originally hailed from Germany.

"The Charm School," which Robert Milton produced, is ready for a July 24 premiere, according to the producers.

The Hippodrome, Ocean City, N. J., opens July 1, playing five acts on a split week, booked by Frank Wolf.

Ross E. Rosenblatt, assistant treasurer of the 46th Street Theatre, is to marry David Flamm, non-professional, in September.

Reports from London say Wilfrid Hildston has been ill the past few weeks and unable to attend strictly to business.

## Tony Kelly's Rialto Cabaret CONEY ISLAND

FRANK CORBETT, Manager

Presents the World's Greatest

## PROFESSOR JOSEPH GINSBURG

GINSBURG SAYS: Anyone can imitate Jolson, Prince and Caruso, but who can imitate Ginsburg.

## MANAGERS—ARTISTS—AGENTS

Coming to poor health, I have sold my booking office to the States Booking Exchange of Indianapolis and St. Louis. I take this means of thanking every one of you for all favors extended to me.

Faithfully yours,

GEORGE H. WEBSTER, Gen. Mgr.

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Permanent Address, Hotel Randolph, Chicago, Ill.

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Main Office:

The Webster Vaudeville Circuit

36 West Randolph Street, CHICAGO, ILL.

BILLY DIAMOND, General Manager

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## BROADWAY AMUSEMENT CO. OF CHICAGO

FRANK Q. DOYLE, General Manager

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\$37.50

Also 33 1/3% Discount

On All Hartmann, Hanger, Indestructo and other Leading Makers

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See 10th & 9th floors

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"ANYTIME ANYDAY ANYWHERE"



BY THE COMPUTER TELL ME

McLOOY WITS

GRANEA

SOMERAI

MY EUPAN

CREAM

RICHMOND





**The Waltz Song** that is destined to be the next big hit from the Golden West

**Radio Theatre Bldg.**      **Radio Theatre Bldg.**  
**Buff, Boston**      **New York City**  
**1173 Alabama St., San Francisco**

ORPHUM-LOEW-Vanderville.  
BOSTON-Vanderville.  
BOWDOIN-Vanderville.  
EJOU-Pictures.  
ST. JAMES-Vanderville.  
SCOLLAY OLYMPIA - Vande-  
ville.  
GORDON'S OLYMPIA - Vande-  
ville.  
GORDON'S CENTRAL SQUARE  
-Vanderville.  
MODERN, BEACON, CODMAN  
SQUARE, STRAND, FRANKLIN  
PARK, EXETER STREET.

**MAJESTIC**—Donstette Co. in "Too Many Husbands."  
**SHUBERT THEATRE**—Picture.  
**RHEAR**—Vaudeville.  
**RHEAR**—HIPP—Film. "Share Acres." "You Wouldn't Believe It." "Content."

Developments in the theatre building situation are rapidly nearing a boiling point. With work on the Low site being rushed, the Shea interests this week erected a barricade on the site of the Metropolitan in Main street, and proclaimed the beginning of work on the new theatre. Investigation showed a squad of men raising the present structures on the premises and it looks as though the local wisecracks who predicted Shea would back down in the face of Low opposition were all wrong. From present indications the Met. will be finished before the Low house. It is conceded that the first in the field will have the edge. Meantime, plans for Mottin's are being held up by the material shortage and the refusal of one of the tenants on the site to be smoked out. It is understood that Sam Carver is to be

**LUNA PARK**—Dave Wellington and Irene Sylvia, Steiner Trio, Ruth Wilburn, Charles and Lucille Nisula, Hall and Gibson, George and Lillian Mitchell.

## Feltman's Airdrome has 'Why'

Circle 720

220 W. 49th ST. OPPOSITE THE N. Y. A. CLUB HOUSE

## BEAUMONT (MEANS) SCENERY

Watch every "Billboard" for  
this choice bit of "Vanderbilt News"!

[illegible]

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Madison and Dearborn Streets

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### 500 Housekeeping Apartments

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Under the direct supervision of the owners. Located in the heart of the city, just off Broadway, close to all business offices, principal theatres, department stores, business shops, "L" road and cars.

We are the largest maintainers of housekeeping furnished apartments specializing in theatrical folk. We are on the ground daily. This alone insures prompt service and cleanliness.

#### HILDONA COURT

101 W. 40th St. Phone: Bryant 6100  
A building for men. Just completed; clean, modern, equipped in style of one, two and three room, with full bath and telephone. These apartments are ready for a city of men.

#### VANDER COURT

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One, two and three room apartments, with full bath and telephone. The apartments are ready for a city of men.

#### THE DUPLEX

101 W. 40th St. Phone: Bryant 6100  
These and four rooms with full furnished in a style of modernity that equals anything in the city of Chicago. These apartments will accommodate four or more people.

#### Address all communications to M. Chasman

Principal Office—Vander Court, 241 West 43rd Street, New York  
Apartments can be seen evenings. Office in each building.

### THE ADELAIDE

754-756 EIGHTH AVENUE

Between 46th and 47th Streets One Block West of Broadway

Three, Four and Five-Room High-Class Furnished Apartments—\$10 Up  
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### BLOSSOM HEATH INN

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Open All Year. Under direction of H. & J. Finkland

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MR. GEORGE DANIEL, Proprietor  
Serving Exclusively to the Profession. Special Summer Rates from June to September.  
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Private Bath and Phone in Each Apartment. Office: 770 EIGHTH AVENUE

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Complete for Housekeeping. Clean and Airy.  
323 West 43rd Street NEW YORK CITY  
Private Bath, 2-4 Rooms. (Serving to the comfort and convenience of the profession.  
Steam Heat and Electric Light. - - - \$9.50 Up

### IRVINGTON HALL

330 to 350 West 51st Street. Phone Circle 66-10  
An elevated, drop-proof building of the newest type, having every device and convenience. Apartments are beautifully arranged, and consist of 2, 3 and 4 rooms with kitchen and bathroom, tiled bath and phone.

Address all communications to Charles Topham, Irvington Hall.  
No connection with any other house.

### MARION HOTEL

156 West 35th Street, N. Y. City (2 blocks from Penn. Station)  
Under new management. 101 newly renovated rooms—all modern conveniences—bathrooms, privileges. Rates: \$1 and up.  
Tel: Ginephy 3375-3376. MARTIN A. GRAHAM, Manager.

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1, 2, 3 and 4 ROOM APARTMENTS—UNDER NEW MANAGEMENT  
1000 BROADWAY, Corner 53d Street  
Private Bath and Phone with Each Apartment  
PHONE: CIRCLE 1114. THEATRICAL RATES  
Apartments Now Vacant, June 11

### SOL. R. APARTMENTS

31-33 West 65th, Between B'way and Central Park West. Newly renovated. Two, three and five rooms. Phones in each apartment. Complete housekeeping.

"Change Your Wife" this week. While the weather was a little bit cold for outdoor pictures, nevertheless the Andrews had the share of the picture, and if William Bradford Huie continues to run pictures of this class he is bound to rack the garden.

The "Palace of Joy" the entire time being undertaken by New York management men looks as if it will not be finished until September. The Palace expects to remain open all winter.

### WARDROBE PROP. TRUNKS, \$10.00

Big Pictures. Have been used. Also a few second hand trunks and other wardrobe props. \$10 and \$15. A few extra large wardrobe trunks. Also big trunks and suit trunks. Forth Place, 31 West 11th St., New York City.

#### DES MOINES.

By Don Clark.

"Mary's Ankle" in stock at the Orpheum last week one of the best drawing attractions of any stock performance this year. Catherine Turner especially pleasing in leading role. This week, "Laybrook."

Billboards have come in for wholesale condemnation by American club women during the National convention of the General Federation of Women's Clubs in session in Des Moines. The Des Moines committee of women in charge of local arrangements first objected to the "unpleasant" billboards on public, and downtown streets, and had them removed by city officials. Mary earned theatre advertising. Only those billboards operated by some of the Des Moines "outdoor advertising agencies" were permitted to remain. Joseph Fennell, et al.

writer, and crank on the subject of billboards, addressed the national convention of women one day this week and declared "The practice of billboards is an abomination. The signs in the cities make the night hideous and our streets pathetically vulgar. In the woods, near winding

### THEATRICAL DOUGLAS HOTEL

Under New Management.  
Recently Newly Renovated—All Conveniences—Vacancies Now Open.  
207 W. 40th St.—Off B'way  
Phone: Bryant 1073-6.

### THE AMERICAN

340-350 West 40th St. (Opp. N. Y. A.)  
MRS. L. LUBAN, Prop.  
100 Furnished Rooms with latest modern improvements. Housekeeping privileges. Strictly professional. \$1.00 per week.  
Phone Bryant 6000-101

strains on farm lands and on the mountain heights, we see the most artistic and most insane announcements of the most useless and the most tawdry and even unnecessary articles. Billboards obliterate the beauty of city and country."

Flying Lavens and Henry's Band

### MINERS MAKE-UP

Est. Henry C. Miner, Inc.

are the attractions at Riverview Park this week.

Vaudeville and pictures at the Empress this summer drawing big houses. The policy seems more attractive than the old straight vaudeville program maintained by Elbert & Getchell.

Work on Lee's Alhambra is being rushed with the thought of completion by the opening of the winter season, which in Des Moines means State Fair Week (third week of August). The walls and floor of the house have been completed, and all of the steel beams are in place for the roof. The front of the building, which is to be a 12-story office structure called the Commonwealth Building, has not progressed so rapidly as foundation troubles have

### EDWARD GROPPER THEATRICAL WARDROBE TRUNKS

208 West 42d Street New York  
Phone: Bryant 6475

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### Nat Lewis

THEATRICAL OUTFITTERS

1580 Broadway New York City

held up this week. Steel workers are now putting up the framework for the fourth floor.

Pictures this week "Parti Green" and "Bottom of the World." Des Moines "April Folly" Garden. "The Buttery Man" Huie. "The Rainbow of Human Dignity" Palace. "The Heavy Box" Empress.

"Fox" which played at the Royal

### Jack's

SHOE SHOP  
Short Vamp Shoes  
154 W. 43th St.  
New York  
Get Vamps & 2nd Ave.  
Opposite Empress.

two weeks several months ago returns for last half of this week.

INDIANAPOLIS.  
By Volney S. Fowler.  
MURAT—"The Storm Bird" (Stuart Walker Co.).  
ENGLISH—"Picture."  
KEITH—"Vaudeville."  
LYRIC—"Vaudeville."  
BROADWAY—"Vaudeville."  
HALL—"Vaudeville."  
CIRCLE—"Picture."

Charles Risky, half owner of the Petersburg (Ind.) opera house, has sold out to C. M. Bessley, also of Petersburg.

Arthur W. Cuthbert, alias Arthur W. Curtis, was convicted June 17 in Danville, Ill., of robbing the Palace of that city of \$2,500 on May 1, and sentenced to the Southern Illinois Penitentiary.

Henry K. Burton broke the record for length of a picture run in Indianapolis when he showed "Why Change Your Wife?" at English's for the third consecutive week. Two weeks was the previous long run.

### KANSAS CITY.

By Will R. Hughes.

ORPHEUM—Mans Holler and company in "The Champion," Minors Shaw and Campbell, Duffy and Sweeney, Cooper and Richards, Chapling Lee Troupe and "Simple Souls."

LOEW'S GARDEN—First half: Bobby Stone and company in

"Hearts and Flowers" Nabe Japs, the Two Ladellas, Mansfield and Middle, the Templetons and "Human Stuff."

GLOBE—Vera Merrett and company. York and Maybelle, Polly Walsh, Peters and Le Huff, Louisa and Lawson and pictures.

EMPIRE—"Hi Jinks" musical comedy company in "Love and Potholes."

ELECTRIC PARK—"Follies de Vogue" Revue, Rasc Summels featured.

FAIRMONT PARK—Fairmont Revue.

NEWMAN THEATRE—"Don't Ever Marry."

It is estimated approximately 2,500 persons saw George Corbally in

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Write or Call M. Stein Cosmetics Co. 130 West 51st Street, New York

Taylor Trunks

210 W. 44th St., N. Y.

ARE YOU GOING TO EUROPE?

Weekend accommodations arranged on all lines, at Main Office, New York. Seats are going very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.

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Formerly of 170 West 42nd St., New York City

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BUMPUS & LEWIS, 245 West 46th Street, New York

Repairing and Remounting

PROFESSIONAL FRIENDS!

Located a little distance from the theatrical district, but in a position to offer you

WARDROBE TRUNKS & LEATHER GOODS

AT 25% to 50% CHEAPER

PRICES THAN ANYWHERE IN THE HIGH BENT DISTRICT

A CALL WILL CONVINCE YOU.

RIALTO LUGGAGE SHOP

259 W. 42d St., N. Y.

NEAR 6TH AVE.

Liberty Loan Bonds

Accepted as Cash at Full Face Value on Any and All Purchases

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Cash or Credit

Write for our 100 Page Catalog

Illustrated with Beautiful Engravings

also 10-Page Special Rule Booklet

MEN AND WOMEN OF THE STAGE

to show the profits in furniture business and its strongest appeal, should follow the example of the hundreds of leading operators of the profession who have furnished their homes through us, and thereby not only saved from 15 to 40 per cent. on the price, but avoid the expense of the purchase of our convenient deferred payment system, the most liberal in New York for over a quarter of a century.

A 3-Room Apartment

\$100 VALUE

Furnishing of all Period Furniture \$245

A 4-Room Apartment

\$150 VALUE

Furnishing of all Period Furniture \$375

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Special Cash Discount 15%

A 5-Room Apartment

\$200 VALUE

Incomparable Rich Period Furniture \$585

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\$300 VALUE

Unusually Complete Period Furniture \$756





**OSWALD**  
**WOODSIDE KENNELS**  
WOODSIDE, L. I.

# ROXY LA ROCCA

WIZARD OF THE HARP

**EDDIE**  
**McCARTHY**

and  
**LILLIAN**  
**STERNARD**  
In "TWO BEDS"

Direction FRANK EVANS



**MERCEDES**  
ARTHUR'S MASTER PROGRAM  
BOOKED UNTIL 1931  
Address  
FRANK CLUB, NEW YORK CITY

## WEAVER BROS.

**ORIGINATORS**  
OF HAND-MADE HARMONY  
"ARKANSAS TRAVELERS"  
What you've heard about Arkansas is nothing to what you'll hear on our new show. **Arkansas, JACK HENNING.**

his exhibition at Electric Park Tuesday night.

Louis Forbush, director of the New Royal orchestra, was the victim of thieves this week, when a Steiner violin valued at \$500 was stolen from the music room.

## Your Face Decides

the Supreme Van Nuys Through Life



Write Collect, Remittance Request, Please Inform  
Write or call for confidential information  
**DOCTOR PRATT**  
30 WEST 34th ST., NEW YORK  
Go through life with an attractive face.

According to an ordinance introduced in the local council, the city will try to make the eight local theatres where firemen are stationed pay 75 cents an hour for the use of the firemen. Approximately \$300 a month would be obtained for the

## J. GLASSBERG'S SHORT VAMP SHOE

NEW FRENCH MODEL

STYLE 220—The only model to find quality, French style, color, white, black, red, pink, green, blue, grey, etc. Size 1 to 8.5 in U.S. Size.  
511 6th Avenue near 51st Street  
500 5th Avenue, at 51st Street

## ARTISTS' BOEREM

Hangnall, R. L.

Dear Sir:—  
I manage the Intedithes Every-hour O. H. here. I am also very deaf. How can I tell when the acts go?

**Martin Twomee.**

No down at the depot on closing nights.

**FRED ALLEN**

**PANTAGES TIME**

Direction, MARK LEVY

WHAT DO THEY  
**CALL A MAN**  
WHO PLAYS A  
**UKALLEE?**

Ans.—"XXP... x..." (Indicate answering.) not.

**DeVORE and TAYLOR**

**MOSS CIRCUIT**

Direction MARK LEVY

What is the difference between 10,000 bushels of wheat — 10,000 — and an

**Agent's Conversation?**

Ans.—10,000 bushels of wheat is a

**LOT OF CROP**

while an Agent's Conversation is different.

**COOK and OATMAN**

Direction MARK LEVY

**LOEW CIRCUIT**

**GEWE**

AND

**MINNETTE**

VERSATILE

VAUDEVILLIANS

Two Girls—Steadily Groomed in a Merry Cycle of Songs, Pianoing and Instrumental Parts.

**Violin—Piano—Banjo**

Direction, MANDEL & ROSE

**THE FAYNES**

Direction, Hughes & Manwaring

Firemen's Pension Fund.

A new cooling system has just been installed in Low's Garden.

The body of Louise Hanson, Kansas City musician, who died in Phoenix, Ariz., where she went recently in search of health, was brought here for burial last week. She was 23 years old, and was fea-

ture, all week. As a publicity stunt, the Crescent management threw the house open Thursday to all Syracuse girls who are 17 years old this month. The explanation was that the heroine is just 17 years old when the story, penned by David Graham Phillips, opens.

STRAND.—"The Mollycoddle," picture, first half.

WICKLI.—"Deadline at Eleven," picture, first half. While there is

**ALFRED E. VON STEINER**

MUSICAL DIRECTOR

Important

Correspond with Myrtle Theatre

plenty of "yellowhammer" in this story. It's one of the best yarns of newspaperdom to hit the screen this season. The types are well chosen, and the city room looks almost like the real thing. But who ever heard of a newspaperman drinking from a pocket flask at his desk? But prohibition could account for anything now.

SAVOY.—"The Great Accident," picture, first half.

TOP.—"Pictures.

**UNIFORMS**

Also

**COSTUMES**

of every description. In order to get the most out of your wardrobe, we offer you the most complete line of uniforms and costumes in the city.

**UNIFORMS**

See Sample Uniforms—Military, Police, Fire, etc.

See Sample Uniforms—Police, Fire, etc.

See Sample Uniforms—Police, Fire, etc.

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## FRED DUPREZ

Qualifying title for New England and U. S. Tour

New York Route: 11th, BARKWITZ 1000 Broadway

London Route: 11th, BARKWITZ 1000 Broadway

My American Address: JAMES MADISON

English: Purveyor of Comedies

WHITTON & LEE

## NIOBE

America's Aquatic Marvel

A REAL NOVELTY

Work in "One" Special

Scenery

No leaks; no splashing—no trouble.

**EDDIE**

**PHILLIPS, Jr.**

20th CENTURY COMEDIAN

LOEW CIRCUIT

Direction, MARK LEVY

FRED HODDY, Trainer.

MRS. ED PHILLIPS, Cashier.

ON BROADWAY BOON.

## RUCKER and WINFRED

"The Ebony Hue Entertainers"

With All Improvements and New Scenery.

PANTAGES CIRCUIT

**HUNTER, RANDALL and SENORITA**

"ON THE MEXICAN BORDER"

Special Scene Laughing Hit

Direction HORWITZ and KRAUS, New York City

the culmination of a romance started several years ago when the two were attending a school of music. Morris was overseas for 27 months, and the date for the wedding was set for a year from the date of his return. Thursday was the anniversary. Miss Kohl came here from Chicago and the ceremony was performed an hour after her arrival.

**PITTSBURGH.**

By Coleman Harrison.

The third continues to perk 'em. This film house probably ranks with the most successful in the country.

Manager Eugene Connelly of the Davis has been ill almost a month.

**E. Galizi & Bro.**

General Professional Photographers and Engravers

Complete Studio and Engraving Department

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## HIPTODROME—Vandevilla

OAK.—Musical comedy stock.

Mayo Method has gone to Seattle

to play a summer engagement with the Wilkes stock during the vacation of the company's ingenue.

Exhibitors and producers will re-

**WRITER OF SKETCHES**

At Madison, St. Louis, St. Paul

WM. JENNER CARTER

600 Irving Park Blvd., Chicago, Ill.

main in the Motion Picture League of Oregon.

Douglas Jermuth has resigned as manager of the People's.

The Columbia Film of this city has established a studio at Colum-

**Wanted—A-I Straight Man**

to double with comedian in vande-

ville act. Must be good singer and know his business thoroughly. State all in first letter; give phone, if any. Address H. Y., Variety, New York.

bin Beach and have completed two one-reel slapstick comedies.

The Rivoli has increased admission rates from 25 to 35 cents.

**SYRACUSE, N. Y.**

By CHESTER B. BAHN.

EMPIRE.—All week, Minna Gambell and the Katscherbucker Players

(stock) in "Cappy Ricks."

R. F. KINTNER.—Vandevilla

TEMPLE.—Vandevilla

CRESCENT.—"The Cost" pic-

**ARRANGING**

Good, Orchestra or Piano

for sale, for company, for publication. This

is a guarantee of quality.

L. L. Voth, Jr., 110 Broadway, N. Y. City

ture, all week. As a publicity stunt, the Crescent management threw the house open Thursday to all Syracuse girls who are 17 years old this month. The explanation was that the heroine is just 17 years old when the story, penned by David Graham Phillips, opens.

STRAND.—"The Mollycoddle," picture, first half.

WICKLI.—"Deadline at Eleven," picture, first half. While there is

**ALFRED E. VON STEINER**

MUSICAL DIRECTOR

Important

Correspond with Myrtle Theatre

plenty of "yellowhammer" in this story. It's one of the best yarns of newspaperdom to hit the screen this season. The types are well chosen, and the city room looks almost like the real thing. But who ever heard of a newspaperman drinking from a pocket flask at his desk? But prohibition could account for anything now.

SAVOY.—"The Great Accident," picture, first half.

TOP.—"Pictures.

**UNIFORMS**

Also

**COSTUMES**

of every description. In order to get the most out of your wardrobe, we offer you the most complete line of uniforms and costumes in the city.

**UNIFORMS**

See Sample Uniforms—Military, Police, Fire, etc.

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J. J. MURDOCK, General Manager

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"TO THE FINEST, SQUAREST MAN IN SHOW BUSINESS."—EDWARD HODGDON.REGENT—Picture.  
HAPPY HOUR—Picture.  
HIPPODROME—Picture.

The Knickerbocker Players at the Empire will stage a benefit June 28 of "Daddy Long Legs" under the auspices of the Philip K. Lighthall Fund of the American Legion. The object is the raising of funds to care for disabled veterans of the world war whose compensation has been delayed until their cases are taken care of by the government.

★ ★ ★ STAGE ★ ★ ★  
**MILLER & SONS**  
SHOES  
The world's largest  
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Mina Gombell will auction off candy in connection with the benefit.

May Irwin is advertising her summer home for rent for the present season. It's on the St. Lawrence at Clayton.

The Cornell Masque, the Cornell University dramatic organization, presented a two-act musical comedy at the Lyceum on Monday. The production, "My Senior Girl," was coached by Adrian S. Perrin, of New York City. There was a cast of 20, and a chorus of 20.

Watertown will have Farnum &amp; Bailey circus July 18.

Irving Miller of Elmhurst has left to join the Continental Grand Opera Co. after a visit at the home of his parents.

The Irving J. Finkelson and the World at Home Exposition shows continued under the Watertown engagement Saturday and moved Sunday to Montreal where they start a 10-month season of two months. The shows were at Watertown under the auspices of the

**B. S. MOSS**

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**BEN and JOHN FULLER**

AUSTRALIAN VAUDEVILLE TOUR

Ben Fuller will be located in New York June 18th, for one month. Interviews and appointments only. Send Times and Theaters to 601 OR GODFREY BUILDING, 125 SEVENTH AVE., NEW YORK CITY. See Rita Murphy, Arthurman-Martin, San Francisco.

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HUGH D. McINTOSH, Governing Director

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VAUDEVILLE THEATRES**

ALCAZAR THEATRE BUILDING SAN FRANCISCO

Loyal Order of Moose.

Friends of Dr. George A. Lyons in this vicinity have been advised of his release by the coroner of

**ALLEN'S  
FOOT-EASE**Give ease and comfort to feet that are tender and sore.  
If these pinch or cramped toes, Allen's Foot-Ease will give quick relief. Soak in your shoes, sprinkle it in the foot-bath. Sold everywhere.

Westchester county from a charge of manslaughter, first degree. The charge against the former Oswego county justice resulted from an inquest held last April into the death of Mrs. Robert Wetherland Finch (Vera MacDonald) film actress and dancer, who died in a New Rochelle hospital of septic peritonitis resulting from an alleged criminal operation.

R. W. Thayer, manager of the Arden Waterbury, announced today that his house would open Thursday, July 3. Mr. Thayer is trying to book some big road show for the opening night. If he is unable to do this a big picture will be shown.

The Alameda, closed some weeks as the result of litigation, will resume June 25 with pictures. Protests against the refusal of the local internal revenue office to exempt from war tax tickets sold for the American Legion benefit for the

incapacitated soldiers of the world war have been filed with Neal J.

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MAC APPLETON**"Headquarters for  
Theatrical Makeup"All Broadway Makeup and Talent Agencies  
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Between 43d and 44th Sts.  
FIERCELY CORK AGENCY.

Brewster, collector, and will be forwarded by him to Washington.

WASHINGTON, D. C.

By Hardie Mackin.

KEITH'S—Vaudeville.  
STUBERT-BILASCO. — George Middleton and Guy Bolton's latest endeavor, "The Cave Girl," with**ZAUDER'S MAKE-UP**Let Us Prove It to You  
Send for Price List and Color Card.  
177 WEST 43d STREET NEW YORK CITYGrace Valentine and Robert McWade featured. Reviewed elsewhere in this issue.  
NATIONAL—Abern Cande Opera Co. in farewell week, "The Mikado."**DR. W. E. BALSINGER**

FACIAL SURGERY, DERMATOLOGY



The great scientific of beauty, facial surgery and plastic surgery. My 15 years' experience and service in France and the United States enable me to offer greatly improved results.

PERMANENT Lifting of Sagging Chin. REMOVAL of Corns and Blisters. BUMP REMOVED. Forehead Wrinkles. EYE LIDS. Young Looking. No Pain. No Downtime. No Scars. No Disfigurement. No Disfigurement.

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FOUR—"The House Without Children." Film.

STUBERT-GARRICK — Garrick Players, second week, "Farmer, Bed-room and Bath."

COSMOS—"Five of a Kind"; Hickman Brothers; Corgan and Casey; Dave Genaro and Max Gold;

JUMP FROM COAST TO COAST over the CANADIAN PACIFIC RAILWAY. Live at magnificent Canadian Pacific Hotel in Chicago's leading club and only 600 miles of spectacular scenery crossing the Canadian Pacific Railway.

Bartram and Saxton; the Lampins; Ford's Animals.

LOEW'S PALACE—Film, "Kick-a-Red."

LOEW'S COLUMBIA—Film, "Remodeling Her Husband."

MOORE'S HIALTO—Film, "The Yellow Typhoon."

QUANDALL'S METHUENOLITAN. Film, "Blind Youth."

Lawrence Dratus, manager of

**Guerrini & Co.**  
No Leading and Largest  
Accordions  
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is the United States' only factory that makes any size of Accordion, 12-170 Columns. San Francisco, Cal.

Loew's Palace is leaving for his summer season in the woods around July 1.

Monday night at the Schubert-Bilasco one of the largest benefits ever held in this city, took place when the Musical Society took over the entire theatre, for their new season.

**TRUNKS**

ALL MAKES

We Fit Entire Companies to the Pattern. Men, Boys, Children in Suits, ST. JOHN, SUITS, AND BAGS.  
**PH. KOTLER**  
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GUY, 4th and 5th Sts.



## INSIDE STUFF ON PICTURES

Marcel Loez, while in Cleveland explaining before the convention why he bought in on Metro and became a producer as well as exhibitor is reported to have informed the exhibitors that he would welcome them as Metro stockholders for the same reason he became one. There isn't any reason to doubt Loez's statement. It always has been an exhibitor with exhibitor's ideas, taking that side in all of his dealings and reasoning from that angle. His Metro purchase was for protection. It wouldn't be surprising were Loez eventually to ask exhibitors to join with him in the formation of other producing companies, where the exhibitor would know what it was all about and be independent of the regular producer for a supply. Metro is piling up features on the shelf. Loez has invested so far \$5,000,000, and is prepared to put in as much more, before expecting Metro will show results in money. Meantime, however, he is convinced that the Metro pictures when released in the early fall are going to surprise the trade. It is following that theory that he would come to that. The First National could be looked upon as an exhibitor's composition, since it includes many of the big exhibitors for sectional holdings, but the First National is so much of a competitive organization that whether it is the ideal Loez or other exhibitors would like to see will probably be determined in the future. Exhibitors want to keep the cost of pictures down. That is rather difficult in competition for attractions. At the Cleveland convention Loez stated he had loaned a film producer \$100,000 to save him from going overboard. Mr. Loez did not mention the producer by name, but he is in New York and all the larger men around Times Square know who he is. Loez saved him likely to prevent the other big producing concerns from securing any impression that their hold on the business had grown stronger.

Some one out on the Coast put over a joke on the head of one of the star-owned distributing organizations who was awaiting a print of the latest feature of one of the stars of the company. A package arrived via express, and when opened was found to contain five rolls of paper which were numbered rolls one, two, three, four and five. The New York executive of the company is said to be offering a reward to ascertain who the practical joker is.

Price, Waterhouse & Co., the public accountants, are going over the books of the recently disbanded Business Men's Film Club, which had its headquarters in the Knickerbocker Hotel. The club held a lease on its rooms in the hotel for another year and could have held up James H. Hogan, its proprietor, for a large sum of money to cancel it. Its board of directors, however, accepted Hogan's offer of a nominal \$5,000 to call off the lease. There is about \$20,000 in the club's treasury, and just how this sum is to be divided among its 50 odd members has not yet been determined. A distinction must be made in the distribution between the life and the annual members, the former having paid in considerably more than the latter.

A prominent film producer, who attained considerable publicity some years ago when he informed a newspaper man he read all his own "showings," is still at it. The most recent one being told on him is his introduction to an Australian visitor. "How long have you been in this country?" asked the film man. "Oh, only a few weeks," was the reply. Then it came. "My God, you certainly learned our language quick." On another occasion the producer was told by one of his employees that "Ivanhoe" would make a good picture. He replied: "Go see the author at once." The producer is the same man who, when offered the picture rights to "Poldark and Wilson," refused it because he didn't wish to offend the President.

There is no objection to be another upheaval at Universal. This time it takes the form of a reconstruction of the commercial department and will probably culminate in the formation of a new corporation for that branch of the business, headed by Harry Levy, financed by a man named Bill.

The return of Myron and David Selznick from the coast Friday brought about the staging of a fist fight at the Post Law plant of the company. The principals were Myron Selznick and Robert Ellis, the director. The row started in the restaurant. After a few blows were struck the principals were separated. Later they resumed outdoors for a few seconds, but were again parted. The net result was that the younger Selznick showed up on Saturday bearing the signs of having been in the conflict. The cause is not known, but those present state that when Selznick arrived at the plant Friday he did not speak to the director. Going into the restaurant at the studio the two met, but the producer, though seated close to the director, made use of a messenger to avoid word to him. When the message arrived the director wanted to know why the boss wouldn't talk to him, and with that the battle started. Ellis had just completed a Louise Huff picture for Selznick. Though his contract has a little time to run, it is not believed he will continue on the Selznick lot.

Picture producers are becoming wary that exhibitors try more and more strenuous with each passing day on the musical program accompanying their picture offerings and as a result are about to inaugurate new departments to take care of that end. William Fox, it is understood, extended an offer to a music man to manage such a department, but the offer was turned down as the music man knew too little about pictures, although an acknowledged authority in the popular sheet music field. The idea is to "sell" the exhibitor a suitable musical program with each picture layout. The success of such plan is based on the manner in which the Broadway theatres are cleaning up.

### LAEMMLE SAILING

Carl Laemmle expects to leave New York for Europe on the "Olympic" July 4.

The Universal head will devote the future of his organization's product on the other side. There is speculation whether he will start his own distributing organization in Britain to an offer by British distributors.

### 12TH ST., NEW, OPEN IN K. C.

Kansas City's latest picture house, the New Twelfth Street, opened Saturday with "The Yellow Typhoon."

It is the fourth of a string operated by Frank J. Newman. The house seats 1,100.

### CLYDE MINNIS HURT

Los Angeles, June 21. Clyde Minnis, assistant manager for Pathé, sustained a fractured back. His auto was struck by a street car Monday night. He was removed to the Recovery Hospital.

### MOSES WITH FOX

Vivian Moses has been engaged for the past of publicity representative for Fox.

Moses resigned from Selznick about a year ago to concentrate himself with Fox. She has been with that film star, LeRoy and under whose name she is working.

### Mrs. Fairbanks at Hollywood

Los Angeles, June 21. The former Mrs. Fairbanks has left a house at Hollywood and now is in Hollywood. With her is her husband, Louis Broun, Jr., and Douglas Fairbanks, Jr. She says she is here to concentrate and will return home in the fall to her home in New Rochelle.

### Joe Lee on Cross Country Trip

Joseph F. Lee, the general sales manager of the Educational Film Corp., is making a cross country trip. He visited Boston this week and from there jumps to Cleveland, Minneapolis and Kansas City. The trip is for the purpose of closing distributing arrangements for the Educational product in the territories surrounding those cities.

## WHITE LIES.

A Fox feature with Gladys Brockwell. Sort of an Elmer Arden tale. It's a sob tale with a returning soldier thought to be dead, finding his wife had married another soldier while he was absent, and had a baby to prove it.

Pathetic and sappy, but without action or ginger. That stuff has long since been done to a crisp in pictures. "White Lies" on the screen is no better than those of years ago.

The New York theatre last Friday played this picture with "Alias Miss Hobbs" for one price (the regular one) as a double bill. It should have added still another feature and then cut the admission one-half if it wanted the patrons satisfied.

## AVON, UTICA, SOLD.

Utica, N. Y., June 23.

The Avon, the largest and best appointed theatre in Central New York, has passed to the control of the Robbins Amusement Co., Inc., of this city, owners of the Majestic.

Over a quarter of a million dollars was involved in the deal. The newcomers will take possession July 1. Announcement as to policy will be made at a later date.

Nathan Robbins, president of the company which bears his name, will have direct charge hereafter of the Majestic and Avon. In the management of the Majestic he will have associated with him Barney Lumborg, for the last even years manager of the Lumborg, recently taken over by Wilmer & Vincent.

Rae B. Candee, assistant to Mr. Robbins for the past six months at the Majestic, will be given a promotion and when the change takes place he will devote his time to the Avon.

The sale of the Avon closes out the theatrical connections of the American Motion Picture Co. At one time the owner of several houses in different parts of the country, the firm disposed of them from time to time, that it could devote its time and money to other enterprises.

The men financially interested in the motion picture company are the owners of the Union Petroleum Co., with principal offices in Buffalo.

## FILMS BY REPLEVIN.

The Corona Cinema Co., and M. B. Schlesinger last week issued at the Third District Municipal Court a replevin against David Solomon, Maffio Nagen and others.

Schlesinger, as agent for the Corona Co., issued to the defendants for New York and New Jersey the film distributing rights of "Mother, I Need You," with the stipulation in the contract that they were not to assign or transfer their rights to any other person without the consent of the lender.

Schlesinger ascertained other people than Solomon were distributing the film and that Solomon had sold the New York State and New Jersey rights, leaving to himself New York City alone. Under the replevin proceeding six prints of the picture were seized.

It is understood Schlesinger will take other steps to stop the distribution of the film. Harry Roka Henschel represents the plaintiff's attorney.

## ASCHÉ PRODUCING.

London, June 23.

Oscar Asché is to produce a picture for Austria. He is now at work on "The Blood of the Trenches" with Martin Harvey.

## VERA GORDON FOR GOLDWYN.

To all accounts Goldwyn has signed Vera Gordon to appear in two forthcoming Rex Beach features. Following her engagement in "Honorbound," she also completed a feature for Rex Beach entitled "The Northward March."

## Reichenbach, the Leaping P. A.

Harry Reichenbach is the leaping P. A., according to the latest reports. Last week he was supposedly a member of the Goldwyn publicity staff and this week he is heading the "Head Hunters" for the Universal.

The latter is a nature picture and a historical study of the head hunters of the South Sea Islands, which was secured by Dr. Martin.

## Barr's Post in New Orleans.

New Orleans, June 21.

Maurice Barr has been appointed manager of the Strand, succeeding Foster Gray, transferred to the general office of the Amusement Co.

Barr will also act as supervisor of all the Strand theatres in New Orleans. Until recently he was in charge of the Liberty.

## AMONG THE WOMEN

Wally Field has a corking good picture, "Dick Abod," and has some of the funniest pieces of business seen on the screen for some time. Dick Daniels does not have a chance to wear any clothes excepting a woman's uniform, in which she looks perfectly dear. Winifred Greenwood wore a few attractive dresses, one of white satin, veiled at the back with soft lace. A suit of black satin was next; the skirt had three tiers of pleated material, with a short jacket of velvet opened in front, showing a vogue of white embroidered in black. The hat was black, turned up all round, edged with aigrettes.

Amy Veness sails from Boston on the "Fort George," returning the end of July to open in "Buddha."

Ram Leibert has a new woman in his sketch since last seen. She was becomingly gowned at the Fifth Ave. first half in dark blue taffeta with three rows of fringe on the skirt, which was gathered at the hem, pockets came to a point at the hips, with the collar round.

The woman in the act of Woolsey and Ardley were two good-looking frocks; the first of soft lace, with the bodice of blue silk, which was made surprise style; the hat was pale bonnet shape of blue, with the crown of straw trimmed in flowers. A blue and pink net was her next choice, with the bodice and panel back and front of iridescent sequins.

The girls in the Green Family were dressed alike in frocks of blue chiffon, with the bodice of satin; also hats.

With better songs and more elaborate surroundings, "Fashions a la Carte," at the American first half, would no doubt find the big time; that is, if it has not played it. The man designer in this act knows how to make a gown in a few seconds. One of yellow satin was handsome. The skirt was caught under the hem, draped up at the side into two huge puffs; loops of brown chiffon hung at the side and also formed one shoulder strap; lace showed at the bottom of the skirt, with a long train hanging at the side.

Frankie Fay looked nice in her one frock of black net, with a panel down the front of sequins. Flowered ribbon formed the bodice, the ends hanging at the side.

Having seen every act at the Palace this week, excepting Frances Kennedy, there leaves very little to comment on. Miss Kennedy, who is a check full of personality, wore a gown that became her dark type. Of velvet American Beauty shade, with the skirt draped round to the side, with a narrow band of shawl fur. Short sleeves were of chiffon, with violets at the waist.

The girl who came on for the finish of Vardon and Perry's act looked nice in mauve chiffon, with three rows of tiny tufts at the back. The front was opened, displaying white lace. Flowers trimmed the side. Flowing chiffon formed the sleeves.

The best thing Claire Whitney does in "An Innocent Idea" is to wear pretty clothes. First in a negligee, pajama style, of pink satin with tiny rings of flowers trimming the hem of the trousers. The top was of chiffon with a panel of soft lace at the back. Antonette Walker had a pretty negligee of yellow chiffon with the top of a deeper shade. Her eyes were made up too heavy, giving the impression she had been crying. Miriam Doyle wore an attractive one-piece frock of slate blue cloth, with hip pockets. Squares were outlined on the skirt of white cord, the collar was round and sleeves short. The hat worn was a turned-up affair of pattern leather.

Miss Whitney's last act dress was very becoming, of a delicate shade of mauve chiffon, trimmed in tiny ruffles over a foundation of satin. The hat was small, covered in feathers. Rose Mintz, who just makes one appearance (to walk across the stage), wore a stunning gown of gold tulle, draped, with the sleeves of chiffon, and collar and cuffs of fitch fur.

Robert Emmett Keane's pajamas deserve notice. Of white crepe de chine, with a wide satin stripe of rose pink. Miss Doyle wore a neat suit of brown check; pleated skirt and short coat of dark blue velvet piped with the check.

## SPORTS

George N. Lawrence has issued a challenge to Fred Fulton in behalf of the colored heavyweight champion, Sam McVea. Ten promoters are seeking the match, and it is up to Tom O'Rourke, manager of the Minneapolis promoter, to say the word. Lawrence, who campaigned McVea in Australia several years ago, is authority for the statement the big negro is as good, if not better, a fighter than he ever was. He is confident McVea can whip Fulton in pig time.

McVea's greatest fight was his memorable 49 rounds against Joe Jeannette in Paris. McVea knocked Joe down 39 times. During the war he was stationed at Panama as a boxing instructor and made a big hit with the army of fliers. They were sorry to see him go. Lawrence, who lives at the Hotel Empire, New York City, is also managing Mel Cosgan, Johnny Sheppard, Harlem Edmo Kelley and Fred Jacks. He came here from Australia several years ago and the first man he managed was Harry Wills.

One of the greatest acts of charity recorded in the fight game was disclosed with the receipt of a \$100 check by Young Brown from Leach Cross. Brown, an east side lightweight, has lost his eyeglass. When Cross is far off Los Angeles learned of the young man's predicament, he unhesitatingly the rubber bands on his hand and pointed off a "punchy." In his letter to Brown the former pro of New York's thirtieth apologized for sending him such a small amount, but he closed with this sentence: "Please let me a favor and write and let me know just as soon as you need some more. I'm your old pal and I'm sorry to learn of your predicament." Brown is only one of many New York fighters who have had their eyesight for ailing as "matchers" in the ring. A rough kid named Jimmy Murray is sightless for taking unnecessary beatings, and Pat Kline, the hard hitting Italian of Newark, can't see out of his left optic, and he is losing the little

sight left in the right. One or two are going daffy from bickings.

The startling news comes from Cleveland that Johnny Kilbane has retired, title and all, in favor of Jack (Kid) Wolfe, who is under the featherweight champion's management. This is the first case of its kind since 1903 when Jim Jeffries quit and turned over the heavyweight title to Marvin Hart, who in turn lost the championship to Tommy Burns, the latter relinquishing the crown to Jack Johnson. It is just as well Kilbane has quit for the good of the game. Since he dethroned Abe Attell he has been fighting mediocre men, refusing to meet the sturdy Johnny Murray among others. He was a sort of a joke champion, never amounted to much as a drawing card and came within an ace of losing his laurels to Johnny Dundee in 20 rounds. Wolfe has been boxing a number of years and has boxed some good men, but he is not of championship timber.

"Young" Chaney and Johnny Murray, the two principal contenders for Johnny Kilbane's featherweight crown, hooked up in a 15-round battle Monday night at the Armory A. A. of Jersey City. It will take another bout to settle the question of supremacy of the ring-crowns. Murray gave Chaney a terrific beating up to the sixth round, dropping him in that round with a right-hand smash to the chin. Chaney took a moment of rest, and from then on fought valiantly for the remainder of the bout. Murray's headless claim he injured his left hand in that round and it was noticeably evident to the fans he favored the left throughout the rest of the set. Chaney is a fast, clever two-handed fighter, and is a worthy opponent, but he will have to defeat Murray decisively before the New York public will believe that he could beat the Harlem boy in a bout to a decision. Murray stopped Artie Host in his last important battle. The latter is a big lightweight and has a wonderful record compiled in the Middle West.

## PASSERS-BY

Herbert Rawlinson.....Leta Valentine  
Margaret Summers.....Leta Valentine  
Lady Hurry.....Leta Valentine  
The J. Stuart Blackton film production (Pathé) of the C. Madden Chambers play, "Passers-By," qualifies as a feature release and fulfills its duty as that, nothing more. The story is full of "heart interest" and "types." But the "heart" matter is of the kind Laura Jean Libbey spilled over in books, and it may have looked, also sounded, better on the speaking stage than it screens for present-day audiences.

The time when the lad, who was wronged and wanders away, to be restored at the finale with her child to her sweetheart as his wife, could bring a gulp has passed away. Nevertheless, it does excite casual interest, for no one is quite so hardened that they may watch the lovers run about in a fog without hoping that in her wanderings she wanders into the home of the man she thinks has forgotten her. In this instance who wandered just right, and then sent home for the child. The long lapse since the governess suddenly disappeared without the young man of the household being able to locate her has occasioned through intercepted letters. After having been thwarted when starting to jump into the Thames, Margaret Summers wrote her Peter Warrenton twice or three times, but the letters never reached. Lady Hurry got to them first. She was Peter's step-sister. Finally Peter became engaged to Beatrice Dainton, but when Beatrice stumbled into the situation of Peter, Margaret and their child, she withdrew after returning Peter her engagement ring.

The "types" set off the film. It's an English located picture, and the Capitol this week starts its running with a preceding view of humans as "passers-by" walking across the stage in a misty atmosphere. It's rather effective. Grauman's in Los Angeles is said to often stage with humans scenes from the picture it is running currently. That scheme in the East might be worthy of adoption to some greater extent than the mere extract as done by the Capitol. The "types" are of the English lower classes, a hansom caddy and a "bum." The "bum" is not programed, though, occupying a role of some importance in the "types" class and bringing the best laugh who, obliged to take a bath. The quarters of Warrenton faced a year. His butler, after looking out of the window, suggested to the

master that some of the passers-by be called in.

This butler was played by W. J. Ferguson, and a fine piece of work is highly impressive for any screen. Mr. Ferguson, always a sterling actor, sends over all of his points, and they are many, by representative, an uplift of the eyebrow or a shrug of the shoulder. For effect he is supreme.

Herbert Rawlinson had no special call for playing of any sort. He seemed more of a walking role. Leta Valentine as the girl who fell and wandered away, and, in fact, the other members held parts of no action or moment.

The picture was directed in a clean-cut way, without any one striking item about it. In the early running the scenes were snapped back and forth so quickly they became disturbing, but whether this was in the cutting or the running of the picture at that portion isn't known. However, the film appeared to be running too fast at the last show Monday evening, for even when a short title would appear it could not be wholly read before disappearing.

Charles Stuart Blackton played the three-year-old son. He is a really looking little chap.

"Passers-By" misses a punch, but where the shop or factory young lady abounds it will be certain of a draw from amongst them. *Super.*

## SAND.

Don Kurrie.....William A. Hart  
Margaret Young.....Mary Thomas  
Joseph Garber.....G. Raymond Nye  
John Kibwood.....Patricia Palmer  
Felix Barker.....William Patton  
Joe Kibwood.....Len Poff  
Joe Young.....Hugh Jackson

This is a combination railroad and western that gives William A. Hart full scope for all of his usual stunts. It also gives his pistol pony a chance. The pony hasn't been seen in a Hart picture for some little while, and those that love horses will certainly be interested in its return.

The story on which "Sand" is based is by Russell Duggs and was entitled "Don Kurrie's Inning." It was adapted for the screen by Lambert Hillier, who directed the film production. Its scene is in a western town where the hero, a cowpuncher, has learned to handle the wire key through the teaching of the station agent's daughter. He turns to railroading and in time is sent to displace the girl's father on the job. The heavy, who is one of the big men of the town, a stockholder in the railroad, is also at the head of a hold-up mob. He has the new station agent fired; so he goes back to cowpunching to stick

around where the girl is. The girl, believing his interest at the ranch where he is going to work is the daughter of the owner, tells him she has decided to marry the heavy. In time she changes her mind, and the two lovers are reunited when the hero catches the heavy and his gang holding up a train. The interest at the ranch was the pony, and the horse works with Hart through most of the picture.

The direction handles the story well, developing it naturally and for the most part holding to close-ups and three-quarter length shots for effectiveness. Hart's new leading woman in this picture is Mary Thomas, who is long on looks and can act. G. Raymond Nye plays the heavy and gets away with it in good shape.

Patricia Palmer and William Patton have minor roles and handle themselves nicely. Miss Palmer looks like a possibility for a leading woman in the future. Others in the cast were Len Poff and Hugh Jackson. *Fred.*

## MARRIED LIFE.

A Man's Man.....Ben Turpin  
Not Too Far Out.....Charles Connolly  
A Man Who Made Good.....James Finlayson  
An Impotent Patient.....Phyllis Haver  
A Cautious Patient.....Charlotte Monroe  
A Successful Husband.....Kalla Pasha  
A Patient of Art.....Charles Murray  
Another at Times.....Fred Sterling  
Just His Wife.....Louise Fazenda

Mark Sennett's latest five-reel comedy, released by First National, is a splendid specimen of that class of picture, but it is difficult for even the prince of all slapstick picture makers to sustain the pace for five full spoons. One is forced to the conclusion that such a thing is probably impossible. It stands to reason that no audience can continue to laugh heartily for more than an hour without any let-up, and as a consequence some of the situations that would be screamingly ludicrous in a two-reel are passed up for the reason that the spectators are exhausted and need a respite.

Of course, "there's no sense to the darned thing," but you could take any two reels out of the feature and run it off in any house and have the audience holding their sides at the ridiculous happenings portrayed by Sennett's all-star cast.

There is one scene showing Ben Turpin as a mock hero, placed upon an operating table in a hospital, blown up with illuminating gas and floating about the entire hospital, to the consternation of its occupants, that is alone worth the price of admission to the highest priced picture theatre anywhere.

Mr. Sennett has some original

mechanical effects, as usual, and it should suffice to state that besides Turpin the cast includes Louise Fazenda and the Messrs. Conklin, Sterling and Murray. *Jola.*

## SERVANT QUESTION

Larry Butler.....William Collier  
Jack Merrick....."Buster" Collier  
Countess Ambrey.....Armand Carver  
Mauri Merrick.....Virginia Lee  
Mr. Merrick.....Raphy Holmes

This is William Collier's second trip before the camera. His first was under the auspices of the now defunct Triangle. The present appearance is as a Melnick star in what is termed "A Melnick Special." The picture is entitled "The Servant Question," the author unnamed, but I believe Henderson is credited with the direction. Whether it is a credit or not is a question.

The story is a fairly good one, and with William Collier and his son "Buster" in it it should have been worth a bundle of laughs, but it isn't. Direction is the only answer. The print of the Broadway this week would have been better off for some proper tinting. The bald black and white gave Mr. Collier and his son a rather ghastly appearance.

The company supporting Collier outside of his son and Raphy Holmes is one far from worthy of being cast for a special or even a program production. For the greater part they are people that were jobbing around New York on free lance independent productions where the producer did not want to spend too much money. They acted like it in this production.

The leading lady was Virginia Lee. The production did not cost very much outside of the salary for the two Colliers.

It seems rather a pity William Collier should have turned out a picture which fails to do his capabilities justice as this one does.

Although billed as a "special," this is far from being one, and the only thing about it that will get any money is the Collier name. *Fred.*

## KING SPRUCE.

This is offered through Hutchinson by the Dial Company, with Mitchell Lewis starred. The story is based on a novel by Holman F. Day and makes a fair enough feature so far as drawing power is concerned, but the direction by Roy Clements and the scenario are markedly inadequate. There was tremendous material in the idea of a forest fire, set by an illegitimate child, burning up the reverent father, but the director got it in the wrong place, and the picture went on and on after the

interest had lagged. The acting also was only so-so. Mr. Lewis himself gave one of his usual interpretations of the good, the true and the beautiful. If you like him and that sort of thing, you like it, that's all.

Melbourne MacDowell as the heavy was impossible. Mignon Anderson in the lead did the part of the castaway girl with fervor at times, and dressed up to the average as the favored sister. James O'Neil and Bettie Wales played minor roles acceptably.

The story tells how the great millionaire lumber king went back to the woods where long before he had seduced a girl. This girl's daughter is the member of a squatters' colony whose houses the boss orders burned. She fires the woods for revenge. Meanwhile, her father's avenger, after having waited 30 years, catches him and ties him to a tree to burn. Mitchell Lewis and rain come to his rescue, but he must now acknowledge his daughter. His scheme for dodging this responsibility is spoiled in the good old way by a drunk overhearing it. Some well grouped general fighting among lumberjacks follows, but more than a few big scenes are needed. Some common sense would have improved this and a good many other recent features. *Lead.*

## HUMAN STUFF.

This is a good old Harry Carey Universal five-reeler, with about \$15,000 (from the books of it) spent to put it across. It contains one expensive set and Radcliffe Christians to lend the society stuff real tone. Carey himself is there with his wholesome charm and whimsical, quiet calm—a good, pleasant influence throughout. Mary Charlman and Fontaine La Rue play the women roles. Hervey Eason directed and built up Tarkington Baker's story conservatively. While there is nothing to fly a kite over about this feature, it is fair enough for the lower houses.

The story tells how young Pierce got sound because he didn't want to stay in business. This grieved his father, who bought him a sheep ranch to keep him happy. Now, cattlemen don't like sheep herders, and their resentment grew so strong they swiped the young man's girl when she came out to marry him, but through a happy circumstance (one of those lucky and unusual happenings that somehow creep into these pictures despite the best efforts of the director to be logical) the young man got wise to the outrage in time to prevent it.

There is the usual thrill in the quick pull of the gun and seeing the hero "get" his man. *Lead.*

ANNOUNCEMENT  
EXTRAORDINARY

Our policy of bigger and better pictures, inaugurated so successfully in 1910-1920 will be continued and expanded for 1920-1921. Approximately 50 big productions will be produced. In wealth of story, direction, acting and mounting, as well as in variety and general excellence, they will be the greatest ever offered the exhibitor and public.

The genius and energy of our producing forces in our eastern and western studios is sparing neither time nor money to make these tremendous features the last word in box-office value and screen art.

In addition to six big specials, to be made by each of our world renowned stars, there will be a series of super productions with all star casts.

The good will and success we have earned by our past relations with the exhibitor will be continued and cemented. Our pictures will be rented upon a flat rental basis or, if it is preferred, upon the percentage plan.

We have no axes to grind! Our policy is a policy of "live and let live" with pictures at a price the exhibitor can afford to pay!

M E T R O



## LONDON FILM NOTES

London, June 2.

Recent British productions do not bring us appreciably nearer the ideal. The two most important, the new Film Co.'s adaptation of Rilla's novel, "The Iron Blair," is a gloomy story of prison life and Dartmoor and the fact that the Prison Commissioners gave the producer facilities does not help matters much. The picture also suffers from wordy grandiloquent sub-titles. The other, the British and Colonial adaptation of Carlton Dawson's detective story, "The Black Spider," is a dreary affair, also suffering from sub-titling. The construction of the story is also bad, several characters telling precisely the same story. Lydie Kynast, world-famed as a dancer, has quite an ordinary "juvenile lady" part, and the company's extensive trips to Nice and Monte Carlo are not justified by the results.

The Steel Co.'s version of A. R. W. Mason's "At the Villa Rose," also involving trips to Nice, is an excellent piece of strong work. The producer is Maurice Elvey, but even his excellence as a maker of pictures does not justify the many feet of film devoted to his photograph at the beginning of the feature he is responsible for.

Henry Ainley has signed a contract to play in a number of "Ideal" productions. At the moment Fred Goodwin is busy down at the Hulton studios, but declares his intention of returning to California as soon as he has made another picture or so. Thomas Bentley is also hard at work for the same firm.

Wilfred Noy has achieved a remarkable success in his British Actors' production of "The Face at the Window." He retained the grip of the famous old drama while eliminating the "blood and thunder." This production is an artistic triumph and will make as much money as the drama has done for the past 25 years.

The British and Colonial Co. is busy on reconstruction.

One of the newest British producing firms, British Exhibitors' Films, is forging ahead. It is now engaged on Sir Arthur Conan Doyle's fine story of the sporting regency days, "Rodney Stone." It also has a sporting drama, "Woe by a Head," well under way. Percy Nash is the producer in chief.

George Clark Productions, having finished Cosmo Hamilton's "Take a Non," will shortly start on the production of "Mirage," from the novel by R. Temple Thurston. Guy Newall and Ivy Duke will be the stars.

At the Prince's Studios, New, the Hearson British Film Co. is working on the Strand theatre screen, "The Glad Eye." It has been adapted by Kenneth Foss, who also produces. The principal parts are played by James Heardon and Dorothy Minton (who was the original gover of the "glad eye" at the Strand).

Stalla is making an adaptation of Riva Wadley's novel "The Flame." P. Martin Thornton is the producer and Neelya Boncher the leading lady.

Acropolis, Ltd., is finishing a two-reel comedy drama, "Many a Slip-Downy Wyndham" is the "star." Eric Harrison the producer and the flying "stunts" are being done by Captain R. D. C. Hoare with an Avro machine.

Alliance is finishing its first production at St. Margaret's. This is "The Holiday Husband." The producer is A. C. Hunter and the principal comedian Harry Welchman. Sidney Reynolds, director of production, is still hard at work on improvements.

Yet another new British concern, Catre Film Co., has commenced operations upon an ambitious five-reeler, "The Island of Wisdom." Several hundred people are engaged in the picture. Percy Standing is the "star."

Another new British firm has acquired the former residence of the

Governor of the Isle of Wight for the purpose of erecting studios. This concern will be known as Vectis Films.

Broadwest is completing "The Romance of a Movie Star" at Walthamstow. It is a screen version of a serial which ran in an evening paper.

The house of Walterdaw has acquired the Helmsick output. It already handles Film National productions over here. By this it appears that the widely discussed and talked of Helmsick campaign in this country has ended like so many others have done—in smoke.

The Hepworth Studios are making a screen version of the poet Theodore Watts-Dunton's work, "Aylton." Henry Edwards is the producer and Christie White and Guyenne Herbert have the leading roles.

Allen Dyer has now turned his attention to "The Turning of the Screw." These cartoons in collaboration with a "Mr. Shaken-pears" are among the best of their kind and leave anything of the sort attempted here far behind.

Itomons mention the existence of a German film of a particularly disgusting nature. The title is "Adams." It deals with the amorous adventures of a depraved old man. Although it seems impossible to locate it, we have had descriptions of this screen orgy of vice given us by two men, total strangers to each other and from different parts of the country. Both were introduced to it by chance acquaintances made in West End bars and neither, being strangers to London, have any idea of the place of shooting beyond the fact that it was in a little theatre somewhere "behind Piccadilly Circus." Both paid heavily for their visit to the "Museum."

## Ray Physics Casting.

Ray Physics has been placed under contract to do a picture for Foxton & Brunner at the Hulton Studios. He will start casting for the production immediately.

Frank J. Bates is to be the assistant director.

## FRENCH PICTURE NOTES

Paris, June 11.

The French novel, "La Femme de Pompei," by Gilbert Augustin Thierry, has been filmed for the Vay-Film, an Italian company, by Edmond Huard and will shortly be projected. The same producer is now working on Edmond de Goncourt's "La Fille Elisa" for the same concern, with Mme. Marc Tehuk-town as the principal interpreter.

It is announced here that Leonce Perrot, who is now busy with "Ronde Tintin" and has secured the rights to film Alexandre Dumas' file "L'Étranger," has an option for the screen version of Rudyard Kipling's "The Light That Failed."

Suzie Jaques, now in the United States with Famous Players and Ritz Corporation, is engaged to appear in "La Prince Mystère," to be done in France from the novel by Georges Maurevert by Camille de Reynal.

A scenario by Henri Kistemacher, "Euphrat," is being produced for next season at the Film d'Art, Jacques de Baroncelli setting as metteur en scene.

There is a possibility, if the heirs of Victor Hugo are not too exacting, of "Les Burgraves" being filmed.

"Une Haine" by Maurice Level, is being filmed by Daniel Bompard with Andre Nox, recently favorably remarked in Garmont's "Le Procureur." J. Signoret and Mlle. Suzi Bianchetti.

## Shellsberger With Kane Corp.

Frank L. Shellsberger has succeeded Ritas F. Roodier as publicity man for the Arthur & Kane Pictures Corp.

Mr. Roodier has secured a leave of absence from the Kane company during July and August and goes to the mountains on the advice of his physician.

## "Smiling" Billy Mason Signed.

"Smiling" Billy Mason has been placed under contract by Artisan Films for a series of two reel comedies. Mason was one of the old General Film stars playing for Kessany.

## NEWS OF THE FILMS

Pete Smith, publicity promoter for the Marshall Neelan productions, left for the coast last Friday. He accompanied Neelan. Smith is to locate in Los Angeles and handle the publicity for the Neelan productions from that point.

R. C. Gary, for the past two years district director for Goldwyn at Kansas City, has gone to Atlanta, where he will assume the duties of district director of advertising and publicity for the same firm. His territory will include Atlanta, New Orleans and Cincinnati.

Flem R. Bennett, of Hardwick, Vt., is suing Nathaniel Johnson in the Chelmsford County Court to recover \$1,700, one-half the price of the 14th floor theatre in that town which the defendant sold and also for one-half the profits while the plaintiff and defendant were partners.

The Community Theatre, Inc., of Springfield, Vt., with a capital stock of \$50,000, has filed articles of incorporation in the Secretary of State's office for the purpose of conducting a picture show in that town.

A Metro special will be "Marriages of Mayfair," a literary Lane picture. George Terwilliger is directing. Lady Margaret is played by Marie Schaffer.

A change in the management of the First National's Buffalo exchange has been effected with Harry L. Knapper succeeding P. H. Smith. Knapper was formerly connected with Select.

Anita Stewart will start shortly on "Blowing the Wind" from Sidney Brundy's stage play of the same name. John M. Stahl will direct.

The Arrow Film Corporation has contracted to release the Fred Ardath series of two-reel comedies.

Bride Chaudard has begun work on his initial Fox Film production. It is titled "The Thief," adapted from a story by Henry Thornton.

## Reese Directing May Allison.

Philip Reese has been signed by Metro to direct "Are All Men Alike?" which is to be May Allison's next vehicle.

It was adapted by A. P. Younger from Arthur Wingery's story, "The Waffle Iron," published in McClure's.

# Thousands Turned Away at Premiere Of "Married Life" at New York Strand

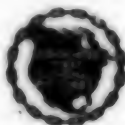


Moe Mark, president of the Strand Theatre, says "Married Life" is the greatest comedy he ever saw.

Great Tribute to  
**Mack Sennett**  
from Press and Public  
A Super Comedy

5 Rollicking Reels 5

A satire on the Eternal Triangle and the Problem Play



A First National Attraction

**There'll be a Franchise everywhere**



The New York Critics declare that this is the greatest production of Mack Sennett's career.

## CAPITOL.

The Capitol's complete program this week affords an even running show of entertainment for those who want to pass that much time in a picture theatre to watch an amusement, some of which is pictures and some is not.

Variety attended to the picture stage is the original Rothapfel plan of presenting a picture performance in a big house like the Capitol that means quite a good deal. The Capitol is so big and other picture theatres are building so large that even the picture makers appear to forget the size of the houses they are going to show before. This is often evidenced by the letters in which pictures and the quantity of reading matter placed on one side, all of which is often unread by those in the rear through the depth of the orchestra. But the eye may see ensembles and the ear hear. Wherefore Rothapfel is utilizing a large ensemble for vocal orchestral aid or accompaniment, but the orchestra is very large of itself and is made sufficient without aid. Still that makes for variety as in the "Tanshauer" (or "Thunbush") opening. The organ gets into it as well.

Then there is a ballet, prettily set and repeated, first a minute and later the march of the "Toys" that Herbert strain that could carry almost anything set to it. These were very well staged, but necessarily brief. Just what they amounted to or their value could not be gauged, but they certainly did spell variety on this bill.

Still in a picture house the pictures are it. "Passers-By" (re-released elsewhere) in the Blackton feature (Pathe), and there were two other picture features. Firstly the Capitol News film is really a news film through its assembly. The Capitol news reel Monday evening was exactly what a film news reel should be. It was assembled from various services and with excellent discrimination. The excellence of it could only be properly appreciated by any one long accustomed to witnessing the news service in film as presented in vaudeville houses when all the film is of one service. Then there was the Larry Simon (Vita) comedy, "Solid Concrete." For action, swiftness of motion, even conceding the film ran too fast, Simon piled as much motion into this comedy picture as any one could ask, and with the laughs at short intervals. There could hardly be anything excellent that for a laugh bit in a picture performance.

A brief bit pertaining to the film feature was programmed as No. 6, with use made of the ensemble to provide atmosphere for the picture to come. There should have been more of it, though that seems to be the plot of the Rothapfel plan just enough and no more. He does it with everything. Even another picture, "Snapshots of the Hawaiian Islands," appeared to have been cut down to its meat.

The soloist was Rudworth Francis, with a sort of darky ballad in the form of a popular ballad.

And then there is the Capitol orchestra. They are a sight picture by themselves, although in one scene too many lights were tried out upon them. Lighting effects are useful when required and effective when suggested, but because they are possible is no valid cause to make them blatant.

For the picture fan who thinks 75 cents too high for a good show of its class for two hours, or more the Capitol will please, though it was not capacity, near during the performance Monday evening. But what were there would have been over capacity for any other house in the square.

## STRAND.

The current week's show at the Strand was put on by Jack Eaton, the retiring manager, who is now succeeded by Joseph Plunkett, who has returned to his former post. Mr. Eaton has made the most of the material at hand—the booking of two features leaving him no alternative but to omit all scenes, educational, etc.

He starts things off with "Fantine Hongroise" for an overture—the musicians being attired in their hot weather regalia, consisting of Palm Beach suits, while Carl Edwards, the leader, wears white flannel trousers and a dark coat.

A brief selection of extracts from three new weeklies precedes the first feature, a Goldwyn starring Tom Moore in "The Great Accident." It is separated from the second feature by Rodferne Hollinshead, a remarkable tenor with a voice that strongly resembles the sweet tones of the illustrious John McCormack. Mr. Hollinshead sings "Then You'll Remember Me," the gem from Raff's "Bohemian Girl," and rendered it so effectively Sunday evening that he had to do it all over again before the audience would be satisfied.

Mark Bennett's "Married Life," a First National release, supplies the second feature, while there is an organ solo between curtains.

## RIALTO.

Director Blaisdell of the Rialto caused a switch in the usual running order this week by placing the news weekly after the picture. The

switch did not seem to add or to detract from the running of the show materially. Musically the bill held what might be termed two overtures. That which held the usual spot opening the show was "Fantine." It was followed by a pathological subject on the circulation of the blood. Interesting to be sure, but rather out of place. The theatre is not a clinic and as there was no particular lesson to the public in general in the picture, one wonders the why of it in a program of amusement.

Following it came an advertisement for a self-playing piano. The selection was the First Movement Concerto in D Minor, the mechanical instrument playing the piano part and the orchestra furnishing the accompaniment. It was all well enough until down to the finale, when at the first performance there seemed to be a clash between the piano and the musicians.

The William K. Hart starring feature "Rand" followed and proved to be liked by the audience.

The news weekly was fairly interesting, and a brief color picture with Miss Decha offering a bubble dance was pretty.

The Al St. John comedy, "The Aero-Nut," closed the show. It is a Warner Brothers presentation. The picture is full of thrills but shy on laughs. Mr. John manages to contribute a lot of fresh situations in an airplane and, while he thrills with daring, fails to furnish comedy in this production.

## NEGLECTED WIVES

Controlled in New York and released through the Commonwealth, produced by the Wistaria, "Neglected Wives," posing once under the title of "Why Women Sin," is a feature with very little possibilities to recommend to sophisticated audiences.

Its drama is unfortunately built on a theme that in a decade past might have been submitted with some measure of success, and doubtless has been. But in a market requiring up-to-date material it hasn't the ghost of a chance albeit it was used on a double program show at Loew's Circle.

The theme is political with the angle explicitly suggested in the title. Obviously the locale may be assumed to be in New York, although nothing of this is suggested. The drama in its circulation again (probably for the twentieth time) uncovers the political base with lieutenant adding him in the scheme of defaming the "lonely" wife. Matters are brought to a conclusion in this weak plot in which an "international" detective appears in the closing scenes, absolving the wife from a compromising situation, with the villain departing and the screen subsequently flashing the platitudinous sentence: "You win. I know when I'm beaten."

The picture was made evidently at a time when Claire Whitney had not yet won her spurs as a star, but she outshines the featured Anne Luther in a role less sympathetic. It is of the female heavy. Miss Luther's role is one that does not get over, although the opportunities are many. She does not seem natural in the part, although very personable to look upon. The type of the political base invested in the person of Al Hart can be argued as not being true to type, but he handles it in an ambitious way. If less effective than it should be, it is because the picture of a political base has always been framed in the public's eye as a more dominating, retentive, easy-going and less sinister type than Mr. Hart's physique permits. The customary non-chalance of Charles Gerard as the heavy serves him in good stead and probably stands up more than any one in the entire cast. E. J. Radcliffe as the over-industrious, neglectful husband, by sheer contrast to the role handled by Miss Luther, loses some of the effect which might have been sustained in casting some one some years younger. As it is, he knows his screen technique just as he is capable in the legitimate drama. The "baby" of Ivy Ward is the usual child stuff handed out in such large doses in screen drama as the link between husband and wife. J. W. Johnson comes in for a bit and does it well.

The sets are lavish; in fact, an attempt to make this picture and the pains and cost would have well merited a story more worthy of cast and the capital invested. Lloyd Lowerman's vehicle is consequently poor stuff and Burton King's direction leaves much to be desired. Photographically a verdict of the average will suffice.

## HEART OF 20.

Used as a double feature with Robert Warwick's (F. P. M.) release entitled "That Art the Man," this feature, "Heart of 20," with Za Su Pitts as the star (Robertson Hobartson) simply sailed away with the honors of a three-hour show at Loew's Circle.

It is scarcely in the class of elaborate features, but is instead a composite, simple and concrete story of rural life shaded in those characteristics by which the people of a "jap" town are known to be endowed with, and as given free play in this picture achieve a string-

ing result in simplicity and naturalness.

Not to be far-fetched, it is almost seductive in its power to take you out of yourself and for the nonce transplant you into the very heart of the village (Greenboro), where the action transpires. The story is one of those commonplace affairs where an ex-crock, polished and arrayed in the attire of a free and unstained citizen humbug, a town and its citizens into thinking it can become "a second Detroit." It must, however, elect him mayor and thus fall for the scheme of rebuilding automobiles, which, in reality are the booty of a gang and are to be palmed off under the protection of the would-be mayor.

At this point the feature switches into a sustained comedy effect with Za Su Pitts intervening and endeavoring to elect her father for the mayor's post, although much against his wishes. To thoroughly understand its limitations and qualifications of as well the lanky character role which the star plays and secures the comedy effect is to give the picture a certificate of clean health and speed it on to the next exhibitor. Its faults, as in most pictures, are many, but is an improvement over much that has been offered in a stereotyped form of rural entertainment.

The direction of the feature was left in capable hands when Henry Kehler was appointed for the task, and it is safe to assume that he will be heard from if he continues to give material as pristine in humor and sustained in action and story value as this.

The cast chosen is competent and the settings admirable for this sort of thing, although it cannot be said that there is anything lavish about it all.

## THE GREAT ACCIDENT

What Chas. .... Tom Moore  
Winthrop Chas. .... Jane Novak  
Wintrop Chas. .... Anne Luther  
Mrs. Wintrop Chas. .... Lillian Langdon  
Betty Moore .... Ann Forrest  
Jack Reed .... Phil McHugh  
V. B. King .... Otto Hoffman  
Peter Gorman .... Ray Laidlaw  
Williams .... Edward McWade  
Sherriff .... Don Bailey  
Sam O'Brien .... Left Flynn

"The Great Accident" is a Goldwyn feature starring Tom Moore, a story by Ben Ames Williams, adapted from the author's tale of the same name published in the "Saturday Evening Post." It has, however, been considerably altered to fit the exigencies of motion pictures and to lift it from the conventional melodramatic tales of bygone days.

Winthrop Chas. is a candidate for mayor in a small town on the prohibition ticket. His son is inclined to be a village sport and more or less addicted to the cup that cheers. The local politicians "job" the father by inducing him and having the ballots read "Winthrop Chas., Jr." As a result the young semi-literate is elected on the "dry" ticket. He pulls himself together and eventually clamps the lid down tight on the town. Then he, in turn, is "framed" by having a girl seduced by the villain alleging that young Chas. is the father of her child. As a matter of fact, he had befriended the girl in her difficulty, and when she is forced to be a party to his attempted disgrace he heroically says: "Hetty wouldn't lie about me, and I am going to marry her." Everything comes out all right in the end, and Wint Chas. is re-elected and wins the girl he really loves.

These Goldwyn folk are making very high-grade productions in the matter of casting and photography, and "The Great Accident" is no exception to the present rule. They have a number of election campaigning scenes that are splendid.

Tom Moore as the young man who pulls himself up short and settles down to the serious things of life, gets what little there is out of the rather unsatisfying role, and the same applies to most of the other characterizations in the hands of a most competent supporting cast. The leading lady, Jane Novak, has practically nothing to do but look pretty, and this she has little difficulty in visualizing. The best part and the biggest hit is registered by Ann Forrest as Hetty, the betrayed female. (Why are all betrayed girls in melodrama called Hetty?) She brings to it a sincerity that is convincing to the last degree.

"The Great Accident" will not set the cinema world afire, but it should get by nicely.

## BLIND YOUTH.

Maurie Monnier .... Warner Mitchell  
Hugo Martin .... Lucienne Borel  
Carrie Chandless .... Jane Novak  
Bobo .... Clara Burton  
Betty Monnier .... John Kemmer  
Fanny Monnier .... Joseph Bonad  
Felix .... Buddy Paul  
Mrs. Monnier .... Claire McHugh  
Lena .... Lee White  
Mollie Forward .... Helen Howell

The best stuff in this National (Schenck) picture will get it across as a program feature. Money was spent on it, but if a little less had been spent on the production and more on a supervisor who knew something about continuity, it would have been better. Katherine Reed did that angle of this week,

based on the play by Lou Tellen and Willard Mack, and what she left undone in the way of making it resemble a game of checkers Ted Roman did in his direction. His idea seemed to be to slip in a totally unrelated and unexpected scene whenever in doubt what to do next. The result is a mixed-up product that will try the concentrating powers of the average picture fan. But sex stuff it has in abundance.

First a lot of scenes in Paris. Maurice Monnier, a young sculptor, marries a frivolous young creature named Clarice, who leaves him for a wealthier man. Later it develops this man was her husband, whom she had thought dead. Meanwhile Monnier returns home and falls in love with his model who inspires his statue, "Blind Youth," the success of which brings him wealth. With this in hand, he finds his society-mad mother and brother have decided to camp on him. They object to his friends, including the model. For some unknown reason he puts up with all this, but gets sure when his brother begins to vamp the "wife" who ran away from him. Monnier has prevented him from divorcing her so he can marry his real love, but when Clarice sees with her own eyes how things stand she releases him.

Ora Carewe and Leatrice Joy—both good looking—help out this picture's chief hold on the attention of the public and exhibitors, namely, its sex appeal, while Buddy Post has the upturning appeal of most fat men. The trouble with Buddy was that the impression he made carried over into the serious scenes.

## DOLLARS AND SENSE

Goldwyn for Madge Kennedy picked "Dollars and Sense," or gave the story that title. It won't do anything for Goldwyn and much less for Miss Kennedy, though the Kennedy name may carry it a little ways. It carried it into the New York theatre for a day.

The old story, about the girl who wouldn't go wrong even if she only had two cents left in the world. She lost one cent and with the

other bought two buns in a bakery. That was after she had turned down a banker who removed her from the chairs to a restaurant but couldn't move her any farther.

But the bun baker was quite a kid. He read books and neglected his business. When the girl noticed that as she was buying the buns with her penny finale, she asked for a job to run the bakery right. She got the job and got the baker in the end, although before that happened she had to go to the banker for help.

It was a 50-50 arrangement with the banker. He agreed to do what she asked if she would agree to do what he asked. Both agreed. She asked that he save the baker. He did. Then he asked that she bring her trunk to his apartment prepared to live there. Whether that was 50-50 depended upon what one might think of the baker. But she went. And when arriving at the banker's apartment found the banker, baker and a minister. She probably married the baker. No one can figure out a girl's mind.

But Miss Kennedy should have thought a bit before taking on this feature.

## ALIAS MISS DOBBS.

Say there are 30,000,000 people in the U. S. who attend picture exhibitions and all of them wanted an hour watching this Universal feature. That would be some waste! Not supposing 30,000,000 of them couldn't sit through it more than half an hour. Still some waste! Not alone of time, but cash and labor, although not much money. About four interior sets are used. Very cheap sets. Edith Roberts is featured. Poor Edith! Must all picture stars play these kind of stories if they are told to? Mary had the right idea with her first big Zukor contract. Maybe it wasn't Mary, maybe it was her mother, but it was the right idea. If the scenario doesn't suit, mix with that story.

The trouble must be the Universal's. They should stick to the "Vermitt of Damphol" kind of picture; they seem to know that best. Sine.

His sister, his friends,  
his own fiancée kept him  
from the woman he loved.

She dropped out of his  
life into the oblivion of  
poverty.

He asked the poor of  
the streets into his mansion  
one stormy night.

She came with the  
others; and with news of  
his child.

Then came his choice! Society or her?

## "Passers By"

A remarkable film version of the great play by

C. HADDON CHAMBERS.

Produced by J. STUART BLACKTON

Herbert Rawlinson is  
the star and he is supported  
by a strong cast with  
some of the best character  
actors in the country.

This will grip the very  
heart of the film au-  
sactors of stage and screen.

It will bring long col-  
umns to the box offices.  
It is Blackton's best, and  
that means it is one of the  
best ever filmed.

Pathe

Distributors



## COAST PICTURE NEWS

Los Angeles, June 25. Charles Barton, now assistant to William James, and formerly in the same capacity when Art Wrenn was managing the Superba, has heard the call of the footlights, and will return to the morose fold, to play an important role in "The Big Chance," a story written by Willard Mack, which will follow the present morose hit, "The Naughty Wife." Charles, who is knee high to a grasshopper, at the age of 13 (some few years ago) appeared at the morose in "The Dummy," and, according to the newspaper notices, in Charles's scrap book, the juvenile lead was the hit of the show. Mr. Barton has also appeared in the film version of "The County Fair."

In Variety May 7 Vin Layley was reported having died. According to Mr. Layley the statement was premature and at the same time he mentioned he had married Hilda May, formerly of "Sweethearts of Mine."

Samuel Koppel Bendler has resigned as musical director of "The Broadway Melody," the Allbright-Ardath musical comedy at Hoyt's, Long Beach.

"Bull Montana," who possesses two of the most highly priced cauliflower ears in the world has been engaged by Metro to play in Rex Ingram's production of "Hearts Are Trumps." In this picture he will appear as an artist's model, which he declares is exactly his type.

Barth T. Mason, of the Metro scenario department, has started work on the script for "The Five Dollar Baby," which will be the first Irvin S. Cobb story to be filmed by Metro.

It so happened that the old Metro studio was located on a street in Hollywood, Cal., called Lillian Way. As a result this street has been receiving a great deal of attention from all parts of the world. Hardly a day passes but a letter is received addressed to Miss Lillian Way and asking for a likeness.

The cast for Viola Dana's next starring vehicle, "Blackmail," has been selected and actual filming will start the first of next week.

Another indication that Hollywood and the motion picture industry are fast becoming the mecca of the artist is shown by the fact that six artists who studied together at the Julian Academy in Paris held a get-together meeting here last week. They were Ferdinand Pinney Marie, the illustrator; Ralph Willis, Ira Remson, who was head of the government camouflage service for the Pacific Coast during the war; C. Allen Gilbert and David Anthony Tansky of the art department of the Metro studio, and Gilbert White, art director of the Goldwyn studio.

T. Roy Barnes has arrived in Los Angeles to do "No Long Lotti" with the Christie Film Company. Work is to start within the week under Al Christie's direction.

Wallace Reid, under the direction of James Cruze, began work after a vacation of several weeks, upon "The Charm School," his new Paramount starring vehicle which is adapted by Tom Geraghty from the story by Alice Duer Miller, which appeared in the Saturday Evening Post and was later published as a novel. Mr. Reid will be supported by 50 girls.

"Uncle" George Mefford and a large cast of players left for Truckee, Calif., where they will film scenes for Opus Road's grand old novel, "The Junkies." The company will be gone for about three weeks.

Work on the scenario for "The Star Rover," the third Jack London story to be filmed by Metro has been begun by Albert Sherry Le Vain. Mitchell Lewis will be featured under the general supervision of C. E. Shurfield.

John Ince has been assigned to direct "Some One in the House," a new Metro production. The picture is by Louis Zeltner and is an adaptation of the Broadway production of the same name.

"Maramba," starring Edith Roberts, an important Universal feature, was completed at Universal City last week. It will be released shortly.

Pyrocilia Dean is commencing work on her new feature "Outside the Law," at Universal City. This will be Miss Dean's first picture since "The Virgin of Stanbood."

William Vanderlyn, the newly appointed art director for Pauline Frederick, is busy on sets for "Iris," the new production of Miss Frederick's which will take in the neighborhood of three months to make. Vanderlyn, after several weeks work on the sets for Carter De Haven, who is making "Twin Beds," resigned after a heated discussion with several assistant directors.

Vanderlyn is considered a comer, in that he is a stickler for detail and knows his business.

The Assistant Directors' Association, which represents almost all the studios in California, is making rapid plans for its annual ball, to be held the latter part of July in one of the large studios in Los Angeles. Allen Watt and Chester Bennett represent the committee in charge.

Olga Stock, a pleasing singer in "Mlle. Modiste," is to wed Harrington Brown, a wealthy young resident of San Diego. According to report the marriage will take place early in September.

Bobo Daniels, the new Realart star, is in the Methodist Hospital here undergoing an operation on the face, or, rather, to be explicit, on the interior of the face. A number of stitches had to be taken in her cheek. Miss Daniels had some difficulty with a tooth which affected both gums and cheek, with the result a hanging operation had to be performed. The operation will not affect her looks. She seems to be in hard luck since she was to have commenced her first picture for Realart.

Minore Fried, who is a little of everything at Universal City, was tendered a birthday party at the Hotel Hollywood last week on her birthday. There were 30 in the party, with Edith Roberts, the Universal star, the m.c. Miss Fried was the business manager in the Far East tour of the company taking the "Virgin of Stanbood." It is reported Miss Fried will shortly announce her wedding engagement.

A. R. Harringer, considered one of the best directors of under water pictures and who received such excellent notices for the under water photography of "What Women Love," the Sol Lesser release, will shortly make an announcement that will startle the picture industry. He is working on a story which will be a big feature all under water and backed by one of the biggest men in the film industry.

Ervin Pringle and George Collins, former owners of the ship, a famous resort frequented by all the film stars, and located at Venice, announced the opening of "The Log House" in Laurel Canyon. It is called "A Cafe in the Mountains," and that it is. It has a wonderful dance floor and a jazz orchestra that any New York restaurant would be proud of.

Cecil B. De Mille says he has signed Forrest Stanley under a five-year contract to star in De Mille productions. He will succeed Thomas Meighan and Elliott Dexter. Stanley's first film engagement was with the old Morosco company, since acquired by Lasky. He made an impression at once and has since played star roles with Vitaphone, Paramount and other concerns.

Clarke Irene has gone with Associated Producers to handle special exploitation on Maurice Tourneur. Irvine was with the Goldwyn for over a year doing publicity and directing exploitation of films. He has been in the game for over seven years.

Maurice Tourneur is really the first big star director to actually begin work on a production for the Big Six. He has scenarios in preparation by Jack Gilbert, the title of which will not be announced for several weeks. Shooting will begin about July 1. Barbara Bedford, Tourneur's find, will play the leading female role.

Tenny Wright, five years associated with Paul Scheraga while with the Vitaphone, has been named forth as a full-fledged director. He is making a series of publicity films featuring Blanche Sweet. H. B. Warner and William Desmond. These special features will be released in connection with the big exploitation campaign to be launched by Pathe.

Joe Brandt, on his leaving for the East, announced that he will materially broaden the field of his sales and producing operation. He has been here busy supervising "The Sign of the Cross," a serial which is being directed by Harry Revier and produced by the National Film Corporation. It is said that Brandt has formed an arrangement with Sidney Auer, but this he denied. He would not give any details in regard to the new organization he is forming, but while his contract for his exclusive representation of the National in New York is about to expire he indicated that a special arrangement would be made with the National where he would continue to handle the sale of their pictures in conjunction with the production of several other independent producers who are making pictures in the East and West. It is evident that Brandt has explicit faith in the independent field and will continue his activities in that general direction.

### RAYNE PICTURE CONNECTION.

Nora Rayne is to do a feature picture. She has entered into a contract with Jacques Tyrol and Fred Faulkner, both of whom are with the First National. Under the contract she is to star in one feature film production for them. Work is to start as soon as possible, so that it will be completed prior to Miss Rayne opening her regular season.

During the current week the producers were completing arrangements for a director. The choice at a late hour was between Jerome Storm, who formerly directed the Charles Ray pictures, and Robert Ellis, who is finishing with Metroland.

### \$15,000 WEEKLY COST.

Work is progressing steadily on the new State Theatre which Marcus Loew is erecting at Broadway and 45th street. He has been spending about \$15,000 a week since last February when demolition commenced, and this week the delivery of steel will bring the construction expense up to an average of \$15,000 per week. The laborers are working 12 hours daily.

### GOLDWYN GETS WULF.

Harry Wulfe, late with Mack Bennett and other comedy producers, has been signed by Goldwyn to write a new series of stories for Capitol Comedies. Wulfe is already working on "Hearts and Hammers," a farce in which a village blacksmith is caught masquerading as a piano tuner while attempting to win the hand of the local belle.

### OHIO "SUNDAY" INDICTMENTS.

Hamilton, O., June 25. W. K. Richards, H. W. Powell, G. M. Gubb and A. H. Kraft, motion picture managers of Findlay (Ohio) were last week indicted by the Hancock County Grand Jury on charges of having violated the Sunday amusement law by keeping their theatres open Sunday.

The indictments are the culmination of a two months' fight waged by the Findlay Ministerial Association when the managers opened their houses Sundays last April, after having observed the Sunday closing law for two years.

The cases are set for an early hearing in the Common Pleas Court.

### VIVIAN MARTIN'S DIRECTOR.

The work on the next feature with Vivian Martin as the star is to start at the new studios acquired by the Capitol Picture Co. at College Point, L. I., next Monday, providing a suitable story can be found. The star would like to have something that is set in a Chinese locale.

Sidney Olcott and Carl Fleming are to have the direction of Miss Martin in her next production.

### BOWLAND'S RIGHT RIGHT.

While swinging in a hammock at his country home last Sunday, R. A. Rowland, president of Metro, was thrown out and badly sprained his left arm. He can still sign checks with his right hand.

### NEW INCORPORATIONS.

Silver Lake Amusement Co., Mountlake, Sullivan County, capital, \$10,000; G. B. and G. B. Hayskamp, Jr., H. Cook, 127 W. 63rd st.  
Austrian Film Sales Co., Manhattan, 1,000 shares common stock, no par value; active capital, \$100,000; N. A. Rothstein, J. N. Weber, G. F. Myers, 33 W. 43rd st.

Lyons Amusement Co., Lyons, Wayne County, picture theatre, \$20,000; G. Ritchey, T. E. Arnold, G. F. Allen, Rochester.

Screen Snap Shots, Manhattan, picture theatre, \$10,000; J. L. Hochman, M. Pateracki, M. Goetz, 224 Broadway.

Montauk and Elito Theatre Corp., Brooklyn, \$20,000; R. H. Miller, H. Gerang, H. Nathanson, 61 Reid ave., Brooklyn.

Celtic Players, Manhattan, motion picture, \$5,000; E. Curran, E. Flynn, H. J. O'Neill, 111 Waverly place.

Budini, Goldin & Harlo, Manhattan, theatrical, \$10,000; R. Lax, R. C. Cahan, D. Steinhart, 1493 Broadway.

Howells Picture Corp., Manhattan, motion picture, \$50,000; A. Morrell, W. Fall, Jr., D. P. Howells, 440 Riverside Drive.

### DESIGNATIONS.

Arcadian Attractions, Inc., picture; 30,000 shares preferred stock, \$15 each; 50,000 common, no par value; rep. F. M. Smith, 1493 Broadway.

### EARL METCALFE DECORATED.

For services during the war Earl Metcalfe has been made a Companion of the Military Order of Foreign Wars of the United States.



**THE WORLD: FRIDAY, JUNE 18, 1936**

*The World's greatest picture, with Pauline Goddard and Louis Seibold, has been selected for the New York World and published in almost every paper in America on Friday, June 18!*

**By Louis Seibold.**

**Enjoys Movie Show Immensely: Then Attends to More Office Duties**

*Copyright, 1936, by The Press Pub. Co., Inc. (The New York World)*

**The President likes Hart's Pictures!**

Here's part of the authoritative interview with President Wilson written by Louis Seibold for the New York World and published in almost every paper in America on Friday, June 18:

**Book the picture the country's talking about!**



**William S. HART in 'Sand'!**

A photoplay that's worth all the oceans of publicity it's getting today.

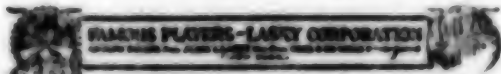
**It's a Paramount Artcraft Picture!**

## Here's an Ad for You!

NO picture in history ever got such a boost as the above story, published all over the country, gives "Sand!"

Now's the time to book it and advertise it big. Run the above in your newspapers and watch the people come.

Mats and electros of this advertisement, arranged for exhibitor use, will be supplied at cost. Address Advertising Department, Home Office.



## S. A. LYNCH BUYS INTO SAENGER AMUSEMENT CO.

**Acquires 35 Per Cent. Interest in New Orleans Theatre Operating Concern—Saenger Controls First National Franchise.**

S. A. Lynch Enterprises has purchased a 35 per cent. interest in the Saenger Amusement Co. of New Orleans, which controls the First National franchise for Louisiana and Mississippi, securing the stock from Herman Fichtenberg and paying \$100,000 for it.

Lynch some time ago purchased the Hubway interests in Dallas, which carried with it the First National franchise for that territory. Lynch is the virtual owner of all the Southern territory for distribution of Famous Players-Lasky. His buying into the Saenger company may be another source of annoyance to the First National interests.

After Lynch bought out Hubway the First National reorganized and issued new territorial allotments, the franchisees being so worded that no transfer or sale is valid without the consent of all the other franchise holders throughout the country.

Lynch's latest purchase, however, is not provided for in the new franchise, in that he hasn't purchased the Louisiana and Mississippi First National territory, but merely a block of stock in the Saenger company held by one individual and supposedly not affecting the management or control of the organization.

A 35 per cent. stockholder in a corporation might have considerable say at the directorial meetings, and Lynch certainly will be potent as to what is going on.

When First National—who are distributors solely—desire to purchase a picture or finance a proposed film production, consent must first be had of its territorial holders. A more than one-third stockholder is entitled to be consulted before consent is given. Besides that, the Saenger company is believed to be a profitable going concern, and, if nothing else, the purchase is regarded as a good investment.

### LONG LETTER IN DIVORCE.

**Cincinnati Exhibitors' Attorney Defendant in Action.**

Judge Hoffman, in the Court of Domestic Relations, is hearing the divorce suit of Margery W. Foster against Amos P. Foster, attorney for Cincinnati picture exhibitors. The court will have to read a 52-page letter written by Mrs. Foster to her husband, for the sake of their child. It required five weeks to dictate although she is a university graduate.

A passage reads: "You have always been too fine for me and too big and I know now how your restless spirit must have chafed at the chains I have unconsciously striven to put upon it. But I have seen the light now and I surrender to your will. The sun shall be the moon to me if you say so, and I will help you go through life with a full heart and a full hand, as you wish."

Mrs. Foster says her husband won an angle and did not support her property, although he made \$10,000 a year and in one year bought four autos. She said she suffered for the absolute necessities of life and often went hungry.

### DINNER FOR PLUNKETT

A "Welcome Back" dinner was tendered to Joseph L. Plunkett at Kohn's Chop House last Friday evening.

It was a little testimonial tendered by some 50 of Plunkett's friends to mark his return to the management of the Strand.

Harry Rosenbach was toastmaster. The speakers included Thomas J. Gray, R. A. Walsh, Joe Lee, Arthur H. Kane, J. D. Williams, Larry Simon, Nathan Burdick, Dr. J. Victor Wilson.

It is worthy of note that the majority of those present were not film salesmen. It was a genuine outpouring of Plunkett's friends who weren't even seeking season passes for the Strand.

### ANOTHER AT WATERTOWN

**Bardavon Corporation Will Open It July 8.**

Foughkeag, June 23. The Bardavon Theatre Corporation will open another picture theatre at Watertown, N. Y., July 8. The house will be called the Avon. The local corporation is composed of business men of this city. These men built a theatre for the convenience of Vassar students, though not restricted to them, the idea being that the college girls might have a theatre where good pictures were available.

The venture was so successful that the corporation has started on a chain of picture houses in this section.

### ELTONHEAD WITH HOWELL

The exploitation department of David F. Howell's recently acquired the services of T. O. Eltonhead as chief executive. He is handling the James K. Hackett picture, entitled "The Greater Sinner," and the new serial, "The Son of Tarzan," for which Howell has the world's rights.

Mr. Eltonhead was formerly publicity director for the National Association of the Motion Picture Industry.

### "TILLY OF BLOOMSBURY" SOLD

London, June 23. Curtis Browne, play agent, has sold the picture rights to Ian Hay's play, "Tilly of Bloomsbury," for filming by the Gaumont Co.

## GOVERNOR COOLIDGE VETOES MASSACHUSETTS CENSOR BILL

**Kills Restrictive Measure on Ground of Unconstitutionality—Massachusetts Theatrical and Film Men Worked Hard to Defeat**

Boston, June 23.

After the most stubborn fight waged in any State in the Union, Calvin E. Coolidge, Governor of Massachusetts, vetoed the late censorship bill on the ground of unconstitutionality.

The proponents of the bill had a lobby at work which is quoted as the most persistent of its kind. A perfectly organized campaign was waged by the people who asked that a censor take charge of the picture situation in this State, and no stone was left unturned to secure the backing of the members of the different branches at the State House.

A list of pictures said to contain objectionable features was presented to every member of the House of Representatives and Senate. The one thought entering into the matter seemed to be that the pictures named in this list tended to corrupt the minds of growing children. The proponents admitted legislation en-

acted in 1910 seemed to take care of the situation, but maintained that the laws now on the books did not answer the purpose and insisted that the leaders in the motion picture industry did not have the morals of the community at heart.

A committee of picture and theatrical men was appointed to combat this legislation, the committee being composed of Fred R. Murphy, president of the New England Film Managers' Association, Harry F. Campbell, eastern division manager of Fox; Robert Larsen, general manager for R. F. Keith's enterprises in New England; Charles Harris, manager of the Boston Theatre, and Judge Albert Brackett, as counsel for the committee.

Particular credit is said to be due to the untiring efforts of Mr. Murphy, general manager of the Boston Photoplay Co., and the industry here is said to be considering tendering him a dinner in appreciation of his efforts.

# Another Dark Horse Wins!



How did it happen?

How did "Wim" Chase, the good-for-nothing son of a severely upright father, suddenly become the mayor of his town? And why did this reckless young scamp brace up, shake off his sins and proceed to sweep the town clear of crooks and grafters and hypocrites?

It was a "great accident"—the kind of accident that sometimes is sent from heaven. A stirring picture, with Tom Moore in a role that will long be remembered.

Samuel Goldwyn Presents

**TOM  
MOORE**  
in  
**THE GREAT  
ACCIDENT**

Ben Ames Williams  
Directed by  
Harry Beaumont





## GLUT OF FEATURES PROBABLE IN FALL INDEPENDENT MARKET

**European Bix Six Expected to Clog Sales Still Further—Several Big Specials Now Waiting for Favorable Break—Others Now Making.**

There is a promise of a glut of features in the independent market for the fall. The indications are that all of the independents are holding up releases and are preparing to dump their wares as soon as the fall bookings start. The exhibitors at present are all booked rather solidly over the summer, and therefore those who have features on hand are withholding them for the present.

One of the big spurges in the early fall independent market will be the advent of "The European Bix Six," as a certain series of six productions are to be called. The pictures were made abroad by American directors and all hold casts of note with a number of American players. The pictures are completed and in this country at present. The first two are "The Call of the Blood," from the Robert Hitchcock story of the same title and "In Old Alaska."

### Several Specials.

In addition to the foreign pictures there will be the specials that Harry Sherman's new company is to issue; a number of productions to be released by a company C. R. Huxley has in the process of formation, and the Federated Film Exchanges, which are being promoted by Ivan Abramson with Herman Ruffin in association, are also to have a number of specials.

Right now there are "Out of the Dust," a new Western special; "The Gray Brotherhood," a prison special, and "The Parish Priest," a Jesse D. Hampton special, waiting in New York for release as soon as the market opens.

Another company going in for the making of a special during the summer is the Invisibile, with A. MacArthur at the head. Mae Murray is to be the star and Robert Z. Leonard to direct.

The plan of the promoters of the foreign productions in this country is to sell a total of six productions to the state rights people. They figure a single production exploited heavily will not appeal, but that the placing of a series of six pictures will be an innovation in the states right market.

## ORGANIZE TO GUARD AMUSEMENT INTERESTS

**French Confederation Elects  
Alphonse Franck.**

Paris, June 21.

During the congress of the picture industry in Paris, to commemorate the 25th anniversary of the cinematograph as a commercial enterprise and to honor Louis Lumiere, the first exhibitor, the directors confirmed the organization of the Confederation General des Spectacles de France, Alphonse Franck, manager of the Theatre Edouard VII, being elected as the first president.

The object of the new association is to protect the interests of those engaged in the entertainment business, from the managers' standpoint, on the lines of the Federation du Spectacle formed of the various syndicates of stage workers, including the actors and performers in this country.

The board of the managers' confederation also includes Oscar Dufrange, chairman of the Paris music hall directors' association; L. Breillon, chairman of the cinematographic exhibitors' syndicate; Chabance, a member of the association of provincial managers; H. Pury, president of the song-writers (chansonniers) syndicate; Fourner, of the association of cafe concert directors.

The purpose of this committee is to watch the proper execution of the federal statutes, and the decisions taken during the congress, to protect the interests of the cooperation and to obtain the relaxation of any arbitrary or exceptional measures which may be imposed on the entertainment industry.

The present office of the federation is 195 Rue Saint Martin (Palais des Foyes).

## U. S. EXHIBITORS TO INVADE ITALY

**Company Formed to Open  
Chain of Big Theatres.**

Italy is to be invaded by the American picture exhibitor. A company has been formed which is to open a chain of large sized theatres in ten of the principal cities of Italy to present motion pictures on the same scale as they are presented in this country in the large picture theatres. The first of the houses to be opened will be located in Milan, where one of the big opera houses will be converted to the use of films. The opening date will be about Oct. 15.

Capt. Charles E. Kimball, who is associated with the Hanover Film Co. in New York, and with Ernest Horstman, the New England film man and exhibitor, has promoted the deal. Operating with the Georgi-George Co. of Milan, a subscription of 4,000,000 lire has been raised for the financing of the project.

The Georgi-George Co. has the Italian agency for a number of American manufactured automobiles, including the Packard, the Scripps-Booth and a number of others.

The ten towns that are proposed to be the links in the chain of houses operated on the American plan are Milan, Rome, Venice, Turin, Genoa, Florence, Bologna, Pavia and Palermo.

The plan calls for the taking over of one of the existing opera houses in each of these towns and converting it to picture use. If the plan works out successfully, Italian banks stand ready to finance the building of huge picture theatres in each of the cities mentioned.

The programs are to be run on the American style, with a 60 piece orchestra, musicians being obtainable there for approximately \$1.50 a day. Operatic numbers also will be presented. Soloists and ensembles are to be used.

At present there are a number of small stores running in Italy, with the admission approximately 20 and 30 cents American. No musical entertainment of any kind is included in the programs and the shows consist of a feature only.

A duty of 150 lire gold per kilo is imposed on all American films brought into Italy and this, with the cost of the prints, would make an ordinary feature cost about \$1,500 per print to take into the country. For this reason, and the fact that the opening of the theatres in Italy by the Americans will establish a market for American product abroad, the promoters are trying to secure their initial films at a cost of print basis.

## JOHANNESBURG STAR PUT UNDER CONTRACT

**Herbert E. Sherwood, Second  
Bunny, Signed by Raines.**

Los Angeles, June 21.

Herbert E. Sherwood, from Johannesburg, and a picture favorite there, arrived here last week and was immediately put under a long term contract by Benjamin D. Raines to appear in pictures.

Sherwood is almost the duplicate of the late John Bunny and causes quite some talk on the streets.

His manager, Raines, stated to a Variety representative he intends to form a company immediately and produce one and two reel comedies. The comedies will be of the domestic sort, which the market is short of. Mr. Smith of the Vitagraph made him an offer to renew the former scripts which were laid out for John Bunny, saying that the market was ripe for just such a comedian. The Fox office also made Mr. Sherwood an offer which was also refused after the long term contract with Raines was signed.

### FILM GIRL COLLAPSES.

Chicago, June 21.

During the filming of an Alice Howell comedy at Lincoln Park, Chicago, June 17, Corinne Davidson was suddenly taken with an attack of appendicitis and collapsed. She was removed to Columbus Memorial Hospital and immediately operated upon.

Miss Howell is reported to be recovering rapidly.

## FAMOUS AIM TO RESTORE WALL STREET CONFIDENCE

**Stabilization Necessary to Do This—Executives Deny  
Any Friction in Office—Victor Smith Put In to  
Curtailed Waste—Williams' Future**

### BURGLARS MOVE SAFE.

Majestic, Houston, Entered, But  
Nothing Lost.

Houston, June 21.

The safe of the Majestic was moved by burglars Saturday night to the foyer of the theatre, but the robbers failed to secure anything valuable through overdoing.

The charge was so great some of the money in the inside boxes was in shreds from the concussion. Only the front doors were blown off and the noise frightened away the robbers.

## LIMIT NUMBER OF FAMOUS RELEASES

**Important to Exhibitors Deal-  
ing With Exchange.**

The Famous Players Exchange has advised all exhibitors dealing with it that the releases of the various series of pictures contracted by them for next season will be "limited" to the number listed below:

Series	No. of pictures called for by contract	No. of pictures re-leased
P. & A. Specials.....	18	5
Griffith .....	1	1
Hart .....	4	2
Ferguson .....	7	3
Clark .....	7	3
Burke .....	4	4
Ray .....	7	6
Clayton .....	7	6
Dutton .....	7	6
Gish .....	7	3
Red .....	8	7
Washburn .....	7	7
Bennett .....	7	6
Martin .....	7	3
MacLean and May... ..	7	4
Tourneur .....	7	4
Ince Supervised.....	4	2
Dexter .....	3	2
Warwick .....	9	6
Comopolitan .....	9	6
Castle .....	3	3
Arbuckle .....	6	3
Bennett .....	26	10
St. John .....	6	6
Dallan .....	10	7
Trues .....	10	2
Briggs .....	60	17
So This is America..	12	..
Post Scenes.....	26	9
Burton Holmes.....	60	60
Paramount Magazine..	60	60
Birmingham .....	26	3

The above contracts will stand as fulfilled with the delivery of the number of pictures stated in the column headed, Number of Pictures Released.

### METRO GETS TALBOT.

Rayard Veiller, chief of production at Metro's west coast studio, has engaged Hayden Talbot to prepare the continuity for "Body and Soul," a special production with an all-star cast to be headed by Alice Lake.

Besides being a playwright and scenarist, Talbot is a well known newspaper man. His latest play, "Her Bachelor Husband," has been accepted by George C. Tyler for production in the fall.

### B. T. HARDCASTLE MARRIES.

Mt. Vernon, N. Y., June 21.  
Bertram T. Hardcastle, a film promoter, of 3615 Sheridan road, Chicago, and Josephine Kelly Doland, also of Chicago, were married here by Mayor Kincaid.

Both said they were divorced. Hardcastle stating he obtained his divorce in October, 1918, and his wife in April of that year.

Mrs. Hardcastle declined to state whether or not she was a professional.

The story in Variety last week regarding the Famous Players-Lasky, Adolph Zukor, Conrick and John D. Williams status in that office was denied by the executives there this week. They stated most emphatically there was nothing of a disturbing nature in the conduct of the company at present. It was admitted that those at the head of the organization had come to realize the time had arrived when it was necessary for a method of stabilization to be introduced into the picture industry and that they were directing all of their energies in that direction.

The business needs exactly that, according to one executive of the company, to restore the confidence of the Wall Street faction in the picture industry.

### Financial Backbone.

There was a conference Monday of the banking interests that are the financial backbone of the Famous Players-Lasky at this time and Adolph Zukor was tied up in that conference practically through the entire day.

It was intimated the question of expenditures was to be one of the questions most thoroughly gone over. It is not the question of the cost of a production that is troubling the minds of the financial powers but the tremendous amount of waste connected with the making of a picture. It is to this that they wish to curtail and for that reason Victor Smith has been made studio manager at the New York plant of the company.

One of the facts that seems to hurt is that \$20,000 or even \$50,000 is paid for a story and that the stories do not develop on the screen to show the amount of money in them.

As far as can be learned at this time there has been no change in the status that John D. Williams holds with the company. Whether or not he will continue next season has not been settled as yet.

## LEGIT STARS HEAD COMING PIONEERS

**Foreign Productions Among  
Fall Openings.**

In the list of productions which Pioneer will release during the coming fall there will appear a notable assemblage of legit screen stars, including Marie Dore in Herbert Brenson's picture which he made in Italy, entitled "Midnight Gambola." She will be followed by Louise Huff in "What Women Want." Following this Jess Collins will appear in a picture as co-star with Godfrey Tearle, while Alma Rubens will be seen in Daniel Carson Goodman's "Thoughtless Women."

Emily Stevens is also in the list in Harold McGrath's "The Palace of Honeymooners," and in her support is Montague Love. The Collins feature is called "Where is My Husband?" and is an adaptation of the legit piece under the name of "The Whirlpool." The production was made by Edward Gadal of the British and Colonial Kinematograph Co., Ltd., and was directed by George Edwards-Hall.

### JUVENILE COMEDIES.

The Pioneer has contracted with the Atlas Film for the production of a series of juvenile comedies featuring Frank McMillan, Jr. He is the son of Frank McMillan, who is now playing the title role in "Abraham Lincoln."

**WILLIAM VANDERLYN**  
**ART DIRECTOR**

Hotel Hollywood

Hollywood, Cal.



# VARIETY

## FILM THIEVES HELD FOR GRAND JURY

One Confesses—Film Theft Committee Got Them.

Magistrate Simpson, sitting in the West Side Court last week, held for the grand jury two men who had been arrested through the efforts of the Film Theft Committee of the National Association of the Motion Picture Industry.

One, Joseph Brooks, was the "punch-up" of shows for the Atlantic Garden, on the Bowery. During May the Robertson-Cole feature "The White Dove," the Pathe "Smouldering Embers," Metro's "The Winding Trail," a Pathe comedy "All Let Up," Realart's "Mystery of the Yellow Room" and United Artists' "Down on the Farm" disappeared, three in transit by the Prudential Film Delivery Co. These films have been recovered, several through Brooks. When arrested, Brooks confessed and was held in \$1,000 bail.

At the same hearing, before Magistrate Simpson, Angelo Irtumato was also held in \$1,000, charged with the theft of a print of "The Beauty Market," a First National feature.

The Theft Committee made 17 arrests in the last half of 1919, and comparatively few thus far this year. The slackening off in the arrests is because of the comparatively little traffic in stolen films in New York at present.

## DREW SUIT FOR \$100,000.

Damages Claimed from Mrs. Sidney Drew by V. B. K. Co.

As attorney for Lucille McVey Drew (Mrs. Sidney Drew), Nathan Nathan was served June 14 naming his client defendant in a \$100,000 breach of contract damage suit by the V. B. K. Film Corporation. The plaintiff, through Rosenthal & Heers, its attorneys, alleges a contract of April 22, 1919 between Lucille J. Van Heuren and Mrs. Drew for her exclusive film services as actress and director, other than author and scenario writer. The plaintiff corporation state they were assigned the contract between Mrs. Van Heuren and the defendant July 1st last.

By breaching the agreement, they estimate their damages at \$100,000. The defense has been filed.

Mrs. Drew has since directed a series of comedies, starring John Cumberland for the most, or has herself appeared in comedy productions, all of which were distributed by Pathe.

## ROYAL WELCOME.

London, June 23.

Mary Pickford and Douglas Fairbanks arrived here June 21 and had a royal welcome. The lay papers were full of interviews and the Fairbanks smile was on every front page.

Interviewed Mary said her plans were uncertain. She leaves London June 25 but will return later. Her present intention is to have a long ride down the Rhine.

## PHILA MAN ON COAST.

Los Angeles, June 23.

Frank Roach, dramatic editor of the Philadelphia "Evening" and a member of the Pennsylvania Board of Censors, was here obtaining the views of prominent producers with the idea of making the Pennsylvania laws less drastic.

## GERMAN AND ITALIAN TRUSTS MERGE TO FIGHT OUR FILMS

Thought Union of Ufa and Union Cinematographique d'Italia Will Try to Get Embargoes Placed on British and American Product in Latin America.

London, June 23.

The German Ufa, the Teutonic picture trust, has formed a working alliance with the huge Union Cinematographique d'Italia, which is expected to become a world film trust with specific purposes in view.

Announcement of the prospective amalgamation followed the visit of President Brata of Ufa and Signor Barattolo of the Union to London this week.

News of the union of the two great film trusts of Germany and Italy was received with great interest in New York, where the inner meaning of the combination is only understood by a few.

The intention of this union is to put pictures manufactured in these two countries on the market with more surety of adequate financial return. The scheme has been "made in Germany" and takes into account two factors.

The first is the world appeal of pictures made by Americans or along American lines.

The second is the immense sums to be used by the British Government in putting across British commercial propaganda by means of pictures.

The Germans realize their pictures

are not calculated to compete with the very general and wholesome appeal of American pictures. This has been so thoroughly demonstrated as to leave no room for doubt. They see also they cannot compete with British propaganda, due principally to the carefully nursed legacy of hatred bequeathed them when the war ended. How to meet this situation has been their problem.

Apparently they have decided to do it (if the news from London gives any correct idea of their motive) by using an Italian medium as camouflage. The Italians, of course, do not suffer from the general bias against things German. The Italian also has access to the Latin-speaking countries of South America. This is where the world campaign for the benefit of films manufactured by German or Italian concerns would naturally begin.

If it does begin there, information at hand censors the conclusion it will follow methods in vogue with Pan-Germans previous to the war and by no means sniffed at by Italians, who were always hand-in-glove allies of the Germans before the war. The late unpleasantness, commercial advisers agree, has not disturbed the pleasant feeling between

a large section of the Italian and German business world. Front knows no enemy.

### Embargo Method.

On this basis, it is safe to conclude, according to local experts, the German-Italian merger will be found shortly following in South American countries the method used in Germany—namely, the embargo against foreign films. The whole scheme, if inside advisers are correct, is to get capital and influential political people in these countries interested in these Continental picture ventures and so instrumental in providing a market for them by barring other pictures.

Pictures or other commodities from these countries will be allowed in Germany where there is an embargo. In return, German and Italian films will be given preference, and under international law reciprocity cannot seriously be objected to by diplomatic representatives.

According to a picture man (American) lately returned from abroad, when he was in Berlin for four weeks, the Germans have not advanced in their picture making "sets" still remain their only firm accomplishment. Stories are current and intentionally written that way, he said.

## BRITISH PICTURES SOON DUE OVER HERE

Alliance Makes Announcement—To Start in September.

Gustave A. Rogers, attorney for Alliance Film Corp., Ltd., of London, in America, has issued a statement that definite arrangements have been concluded with the Associated First National Pictures Co., by which the Alliance Corp. is to release a portion of its productions in America through the First National.

Mr. Rogers says the plans of the Alliance have so far matured it can be stated the British producing company will, in combination with the Associated First National, be placing on the American market, beginning next September, films made in Great Britain in the American way, directed by American technicians who have been drafted into the service of the company from their former American employment.

The British company will also engage extensively in purchasing or contracting for foreign rights of American made pictures in Great Britain and other European countries. A special company will be organized for handling foreign rights of American made films.

The present contract with the Associated First National Exhibitors is for a limited number of productions extending over a period of about one year, but the Alliance will issue other pictures.

## U.S. SENATORS INTERESTED

J. A. Fitzgerald Reported Having Backing of Statesmen.

J. A. Fitzgerald has formed a picture producing concern with headquarters in Washington, called the Congressional Film Co. Several U. S. Senators are reported interested financially.

The new concern proposes to star political celebrities.

## SCHENCK'S NEW PARTNER.

Some excitement was caused early this week by the statement issued Saturday from the First National that Joseph M. Schenck and Associated First National Pictures, Inc., had signed a contract with Allen Holubar to direct a series of pictures, in which the director's wife, Dorothy Phillips, would be starred.

Some time ago it was announced Holubar and his wife had been engaged by Albert A. Kaufman. This statement goes on to say that the deal "marks the extension of the scope of Joseph M. Schenck's activities as an independent producer."

Mr. Schenck, when seen, explained the matter in a few words by stating Kaufman is his partner in the venture.

## "CRIMSON DAWN" FILMED.

"The Crimson Dawn," the Thomas Ince "Baltimore" stage play of last year, has been secured by the Associated American Film, Inc.

William Stuart Patch, the legit producer, is heavily interested in the production in an executive capacity.

Fred Coombs, manager.

Fred Coombs, manager, after last year's success with the legit company in Baltimore, was recently awarded a London "Crazy" London film of "Crazy" 1922, at the London, London.

## F. P.-L. BEGINS.

Hugh Ford is Now Producing "Great Day."

London, June 23.

Famous Players-Lasky has started work at its studio here on "The Great Day," last year's busy Lane melodrama, with Arthur Housheer as the star. This is the first picture to be filmed here under the American method and in an American equipped studio. Hugh Ford is directing.

## EDDIE FOY ON SCREEN.

Comedian to Appear in Some Old Successes.

Eddie Foy may soon be seen in pictures. The comedian made arrangements this week with the Philharmonic whereby the producers gave Foy the picture rights to all his old successes.

Among them are "The Earl and the Girl," "Mr. Hamlet of Broadway."

## MISS CLARK RETURNING.

Reported Former F. P. Star Asking \$2,000 Weekly.

Marguerite Clark, former Famous Players star, who retired following her marriage a year ago, will return to the screen shortly.

Miss Clark is reported asking \$2,000 a week for her services.

## F. P.'S NEXT ENGLISH FILM

London, June 23.

Famous-Lasky's next English production will be an original story by Edward Knatchbull.

## "MIRACLE MAN" EARNS OVER MILLION

Advance Estimates Made on Foreign Returns.

An advance estimate of the returns "The Miracle Man" will make in the foreign market leads those handling the distribution of the picture to predict their share will be not less than \$600,000, to be added to the total earnings of the picture. The gross in the United Kingdom is figured to be \$500,000, while Canada and Australia are looked for to deliver about \$300,000.

In the United States alone the picture to June 1 had earned slightly under \$1,150,000, while to date it is estimated it has touched the \$1,175,000 mark with ease.

## MAKE "HORSEMEN" IN WEST

Now Ingraham to Direct—June Mathis Starred.

Los Angeles, June 23.

Marshall Karger, director of pictures for Mathis, will not produce "The Four Horsemen of the Apocalypse" on the basis of an agreement but it will be made here by Fox Ingraham, with June Mathis starring. Work will commence in two weeks.

## KNIGHT IN TWO REELER

"Knights in Two Reelers" will be released by Republic, has been directed by the star.



**THIS WEEK and NEXT WEEK**

**JUNE 21-28**

**At B. F. Keith's**

**PALACE THEATRE**

**New York City**

**HELD OVER**

**AFTER FIRST PERFORMANCE MONDAY**

**HENRY SANTREY**

**AND HIS**

**SYNCOATED SOCIETY BAND**

**THE SENSATION OF THE WEST  
CAPTURES BROADWAY**

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**Got in late, after all of the others, but got  
them good just the same.**

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**Direction, ROSE & CURTIS**

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